Postludien-Buch

100

Tonstücke aller Art für die Orgel

bearbeitet von

Hermann Kleemeyer

Postludien=Buch.

100

Tonstücke aller Art für die Orgel

aus älterer und neuerer Zeit

zum Gebrauch beim Gottesdienst und zum Studium

bearbeitet von

Hermann Kleemeyer.

Herausgegeben vom

Evangelischen Organisten-Verein der Provinz Hannover.

Zu beziehen durch **H. Kleemeyer** in **Hannover,** Goetheplatz 4.

Preis geb. M. 6,— netto.

C. G. Röder G. m. b. H., Leipzig. 228514.

Vorbemerkungen.

1. Die vorliegende Sammlung bietet als zweckmäßige Ergänzung meines „Choral-Präludienbuches“ eine Auswahl von Tonstücken aller Art, welche nicht nur als Vor- oder Nachspiele im Gottesdienste gut verwendbar sind, sondern die auch in nicht geringer Anzahl zum Konzertgebrauch den Organisten von Nutzen sein werden, die der Einstudierung und dem stilgerechten Vortrage schwierigerer Bachscher Kompositionen sich nicht gewachsen fühlen.
2. Manche Stücke dieser Sammlung lassen sich nach Bedarf mit einem anderen zu einem Ganzen verbinden. So kann z. B. einem präludienartigen Stücke recht passend ein Fugensatz in derselben Tonart sich anschließen.
3. Das im Vorwort zu meinem „Choral-Präludienbuche“ über Tempo und Registrierung Gesagte gilt auch für diese Sammlung.
4. Die zahlreichen Fugensätze dieses Bandes dürften besonders geeignet sein, das Studium der unvergleichlichen Werke eines J. S. Bach passend und wirksam einzuleiten.
5. Die Notierung der Pedalstimme auf einem besonderen System durfte leider nur bei wenigen Stücken erfolgen, weil eine große Anzahl der Besteller dieses Werkes sich ausdrücklich für eine Notierung auf zwei Systemen entschied.

H. Kleemeyer.

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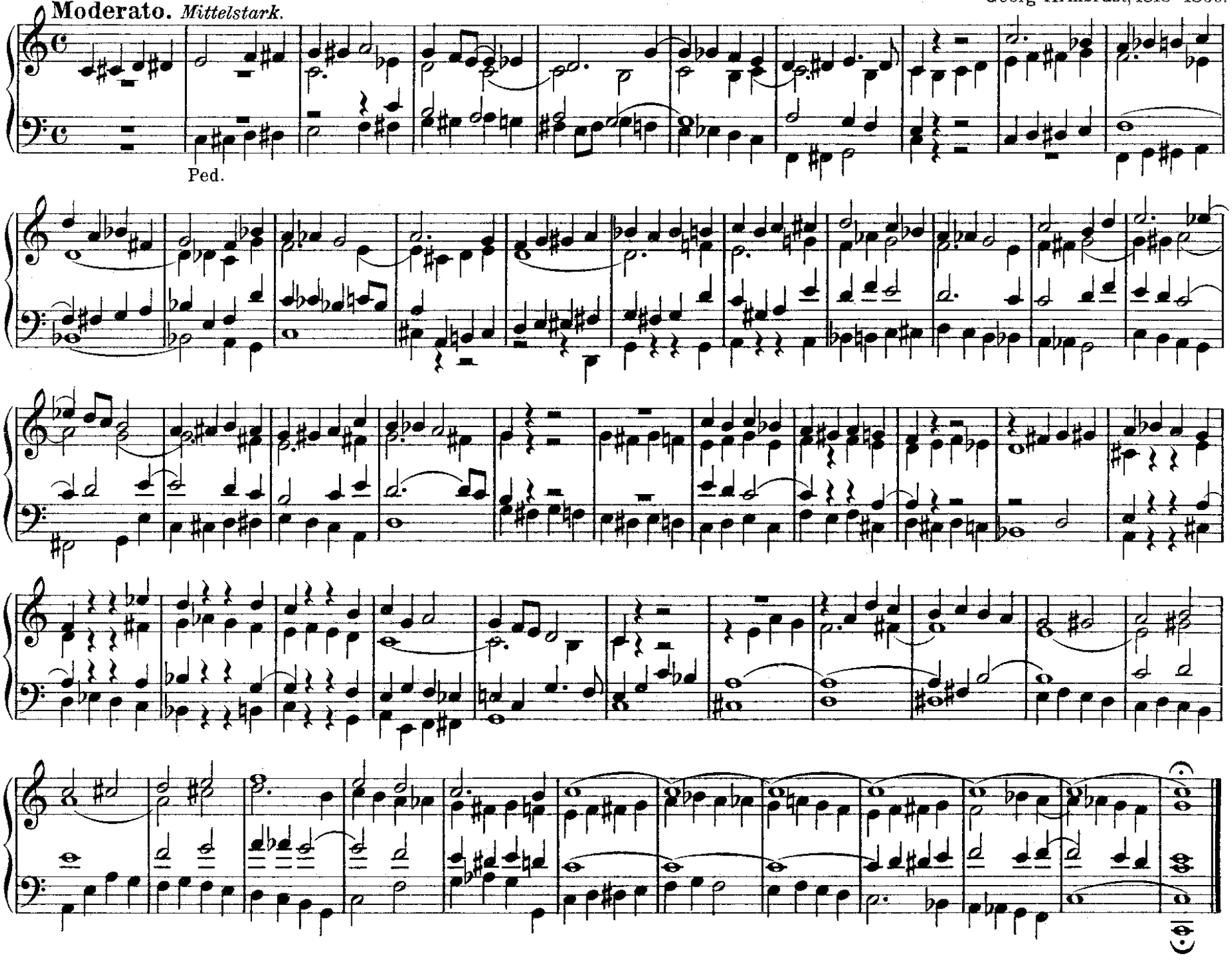
1.

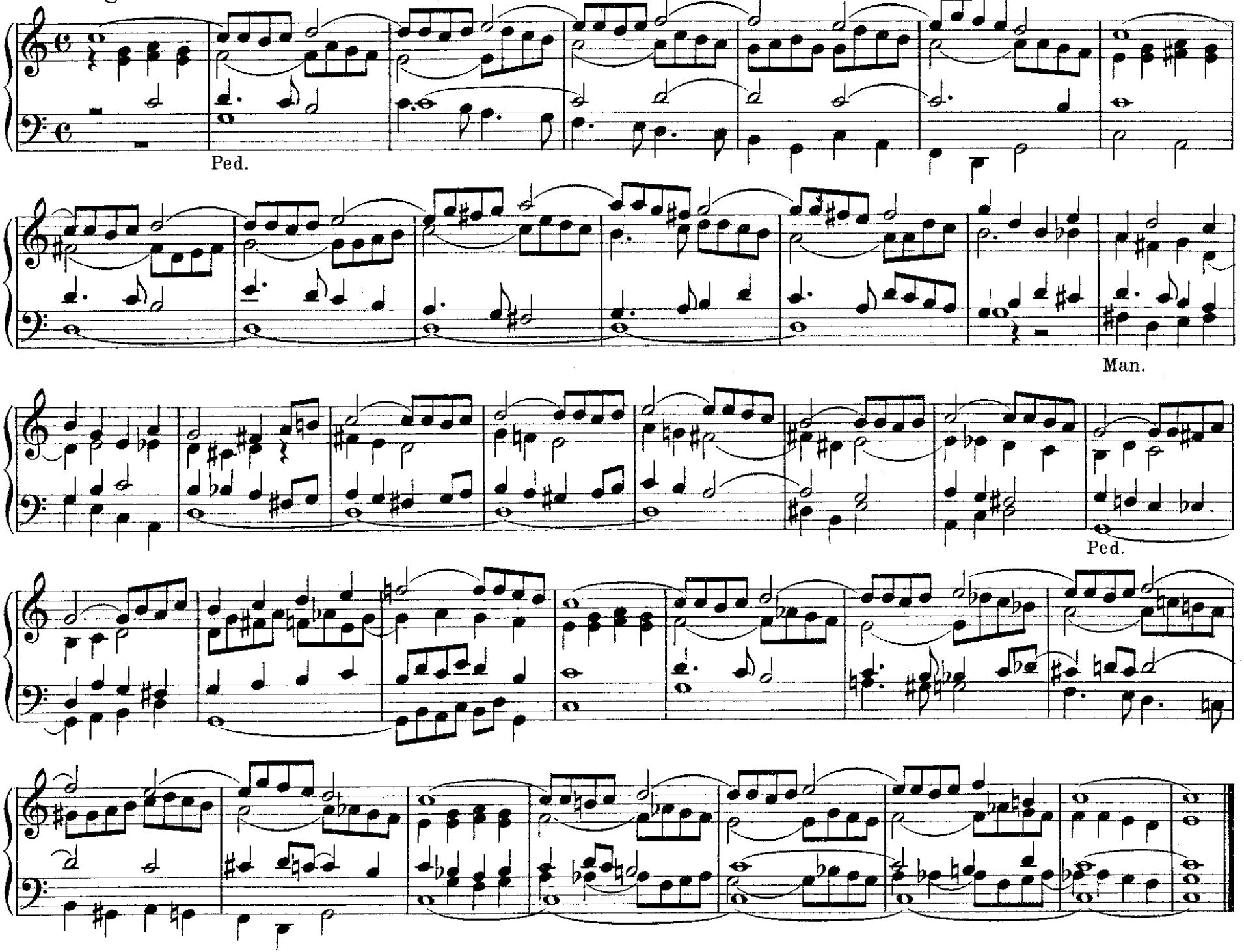
Georg Armbrust, 1818–1869.

Moderato. *Mittelstark.*



2. Allegretto. *Stark.* (Kann auch als Einleitung zu einem Fugensatze in C benutzt werden.)

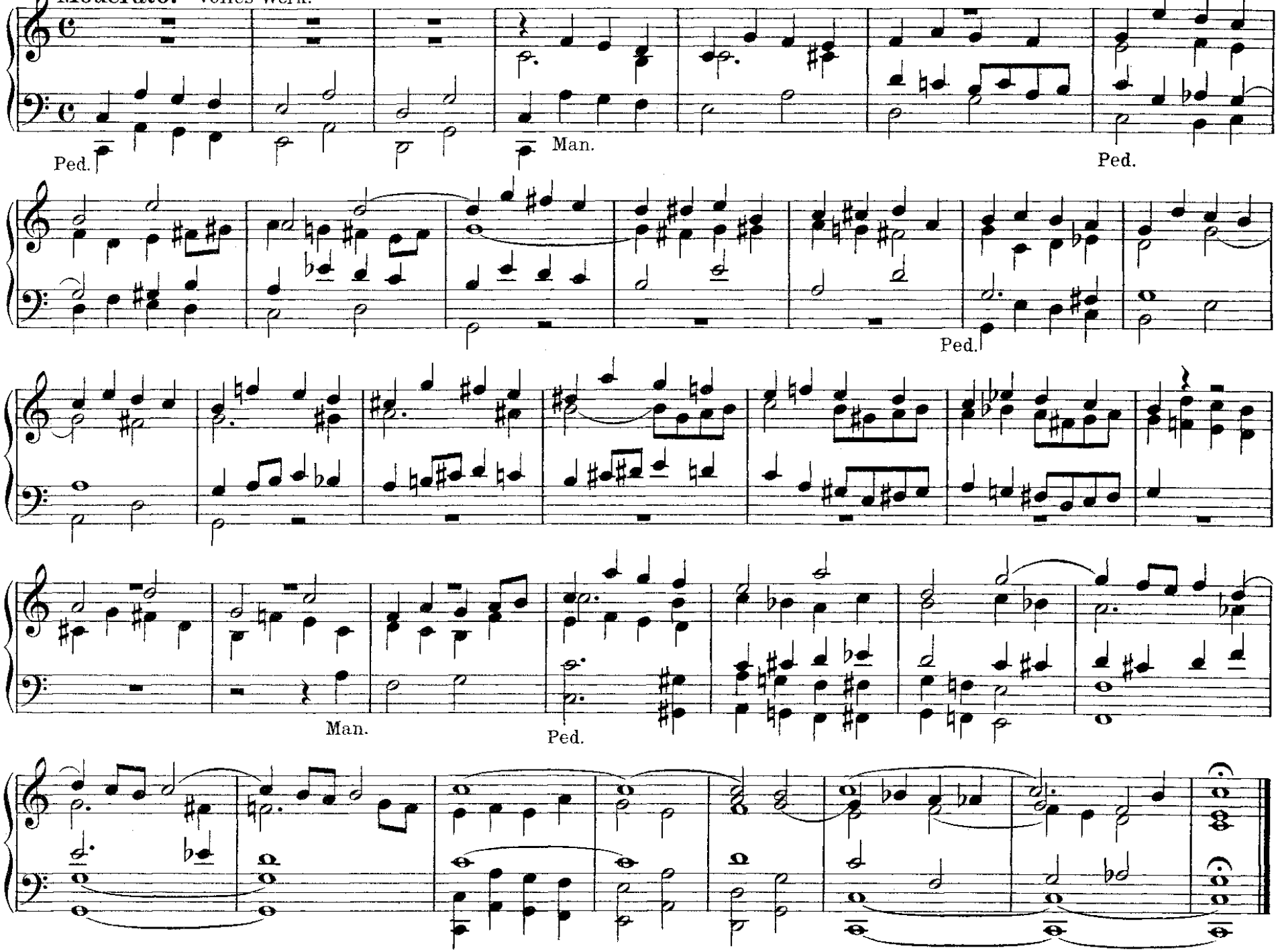
Julius André, 1808–1880.



3.

Moderato.*) Volles Werk.

S. H. Bodenschatz, geb. 1807.

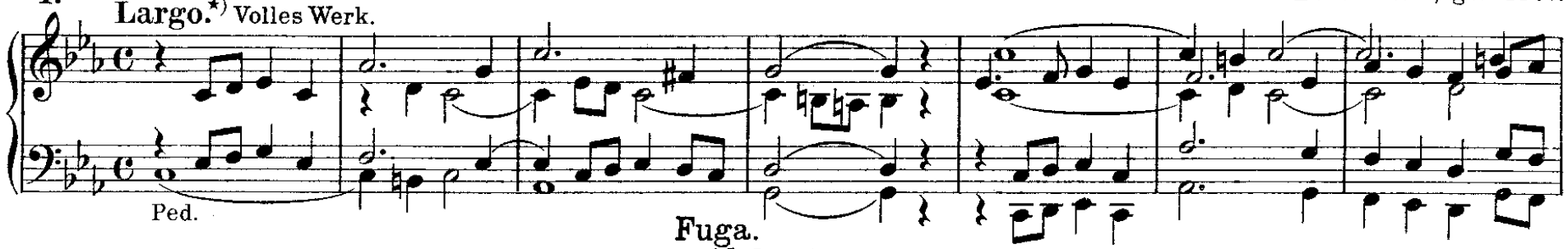


*) Mit Genehmigung des Verlegers Johann André, Offenbach a. M., entnommen aus Seeger, „Der praktische Organist", Bd. I. Der Preis des ganzen Bandes ist Mk 3.– netto.

4.

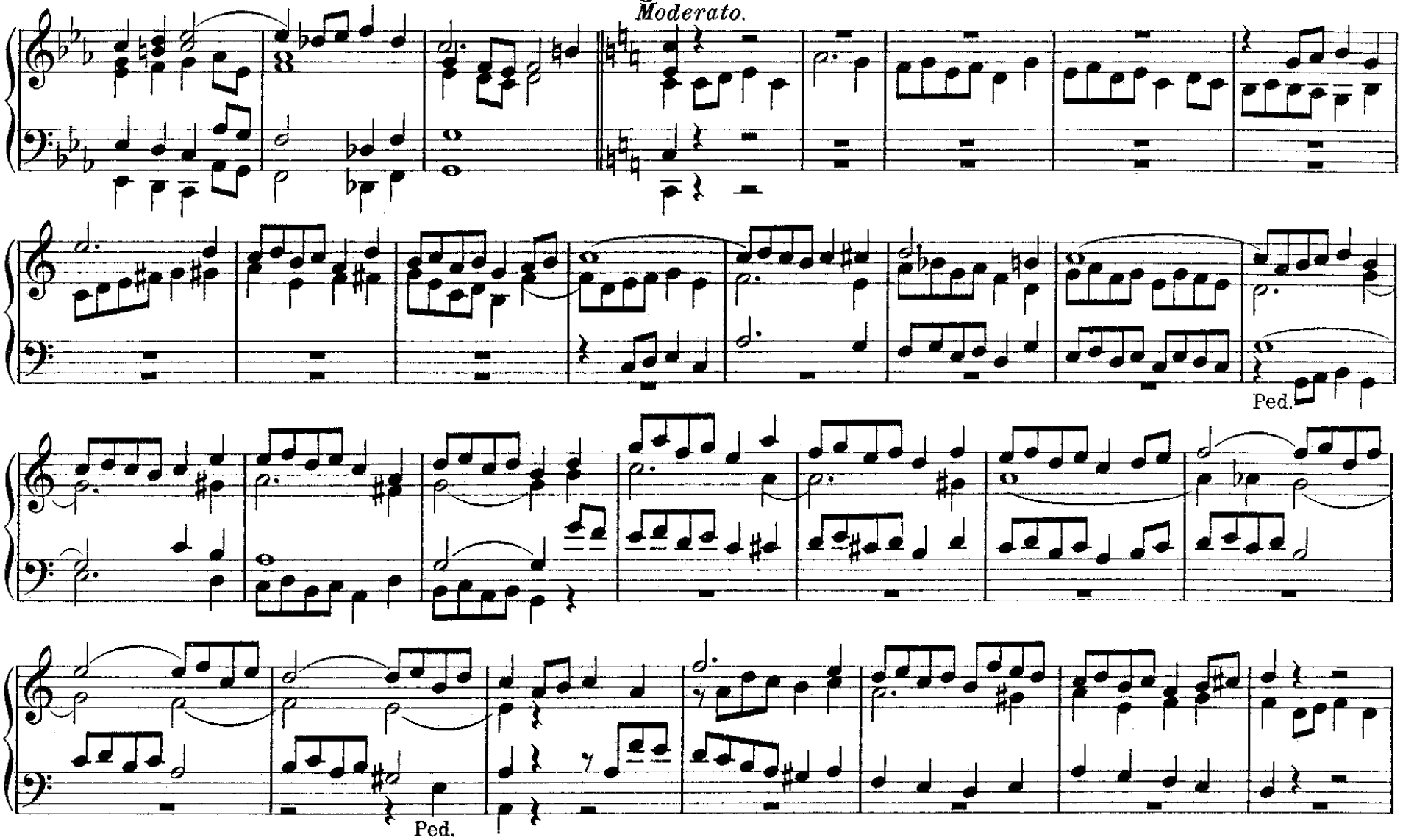
S. H. Bodenschatz, geb. 1807.

Largo.*) Volles Werk.

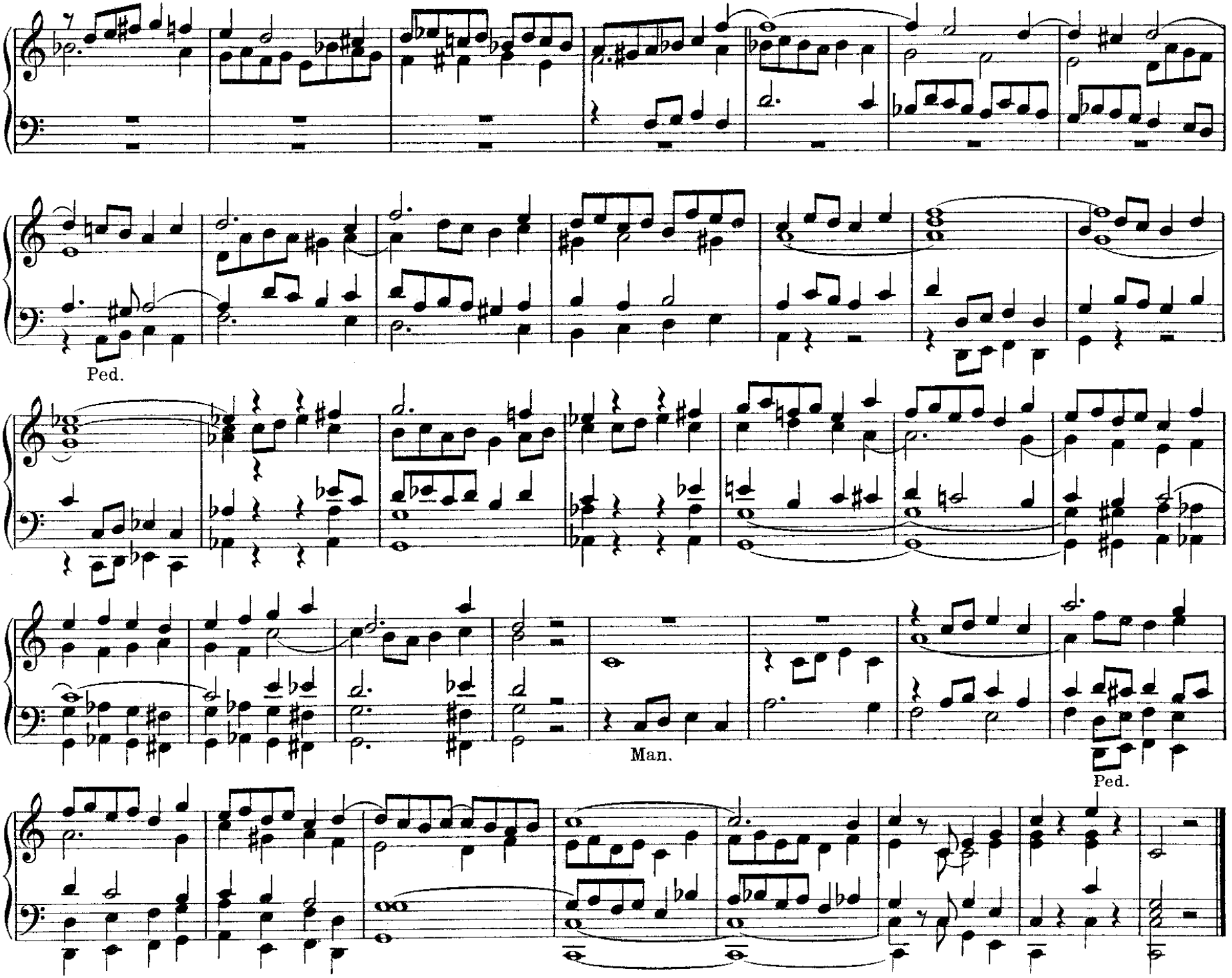


Fuga.

Moderato.



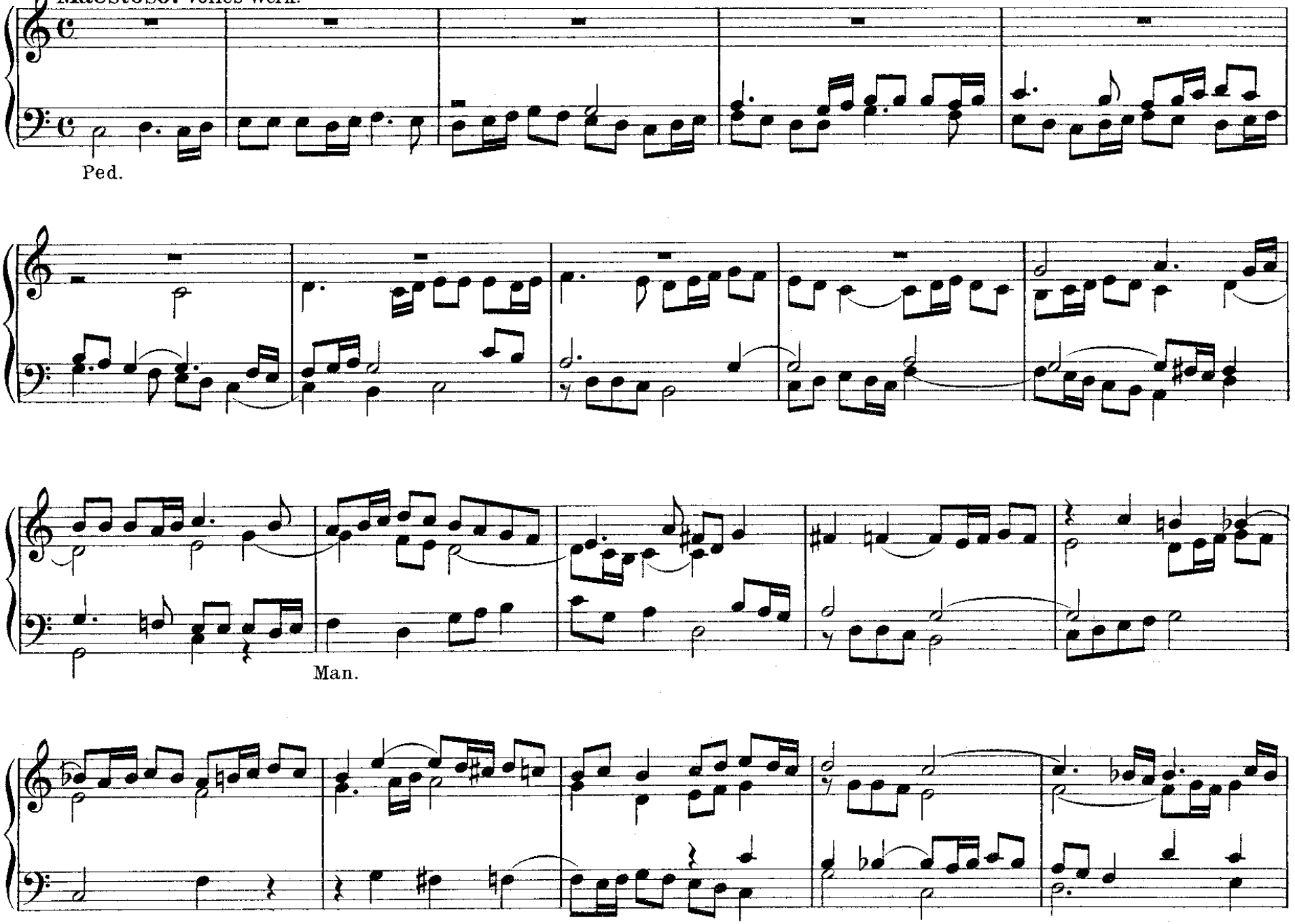
*) Mit Genehmigung des Verlegers Johann André, Offenbach a. M., entnommen aus Seeger, „Der praktische Organist", Bd. III. Der Preis des ganzen Bandes ist Mk 3.– netto.

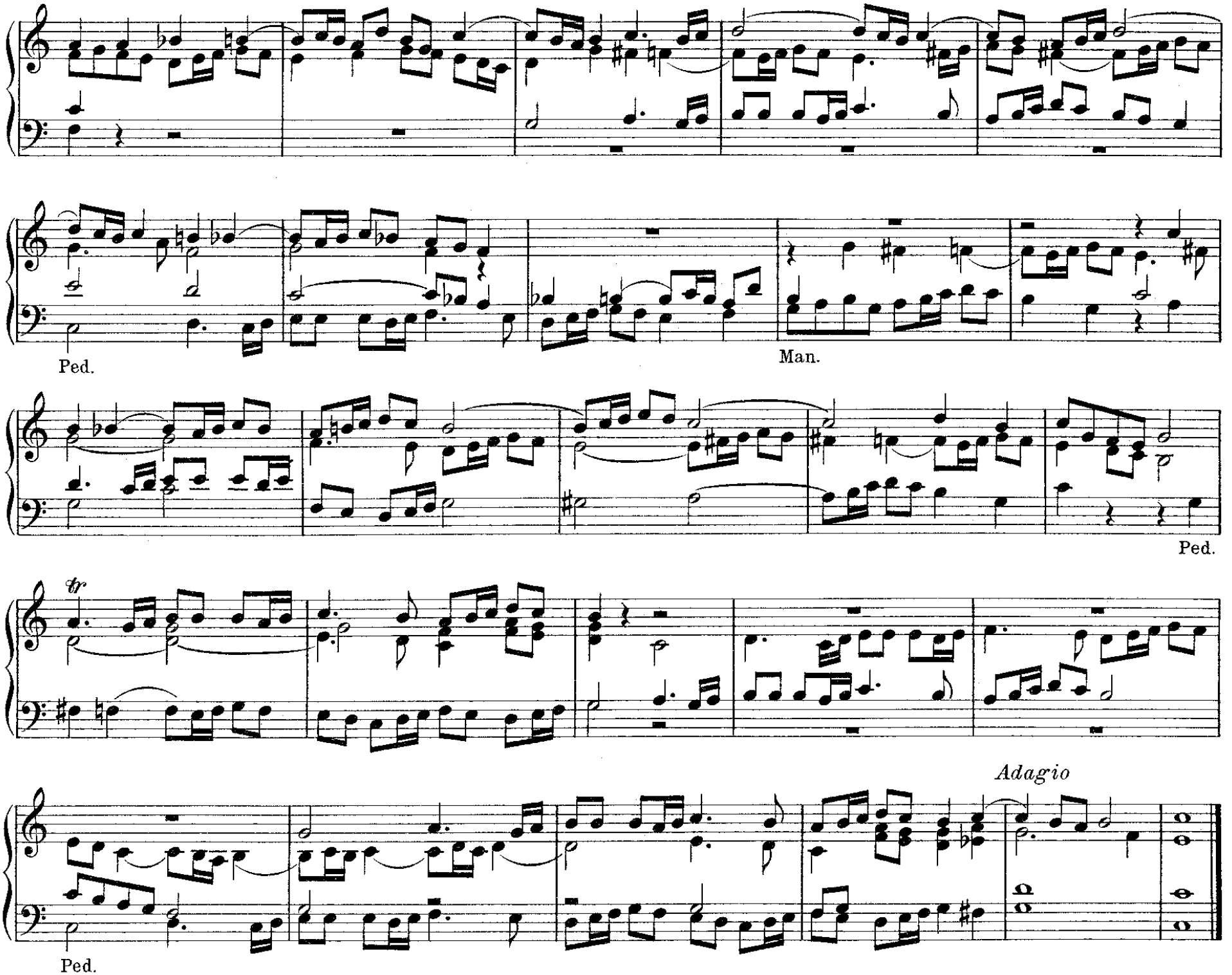

Ped.
Man.
Ped.

5. Fuge.

Joh. Ernst Eberlin, 1702–1762

Maestoso. Volles Werk.

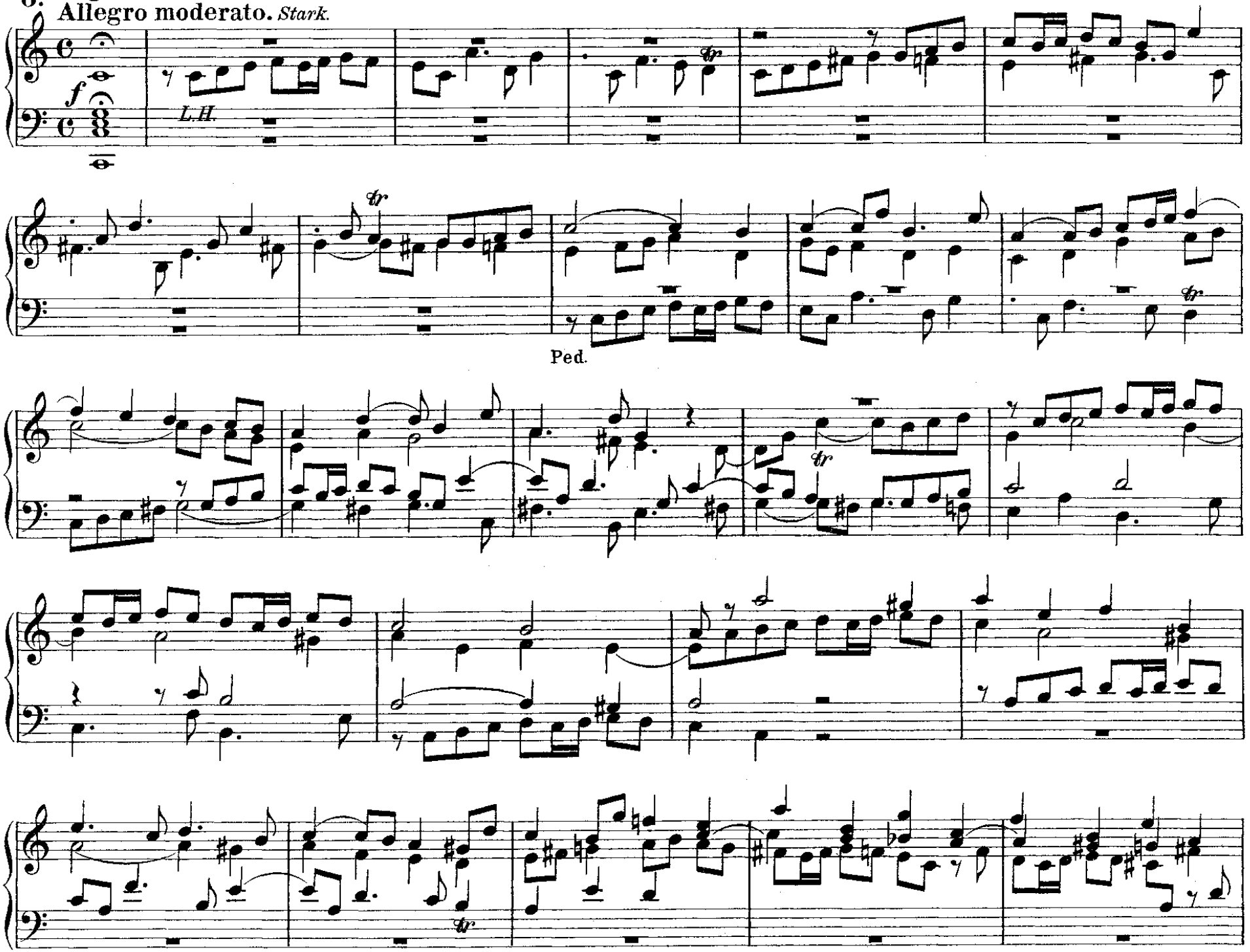


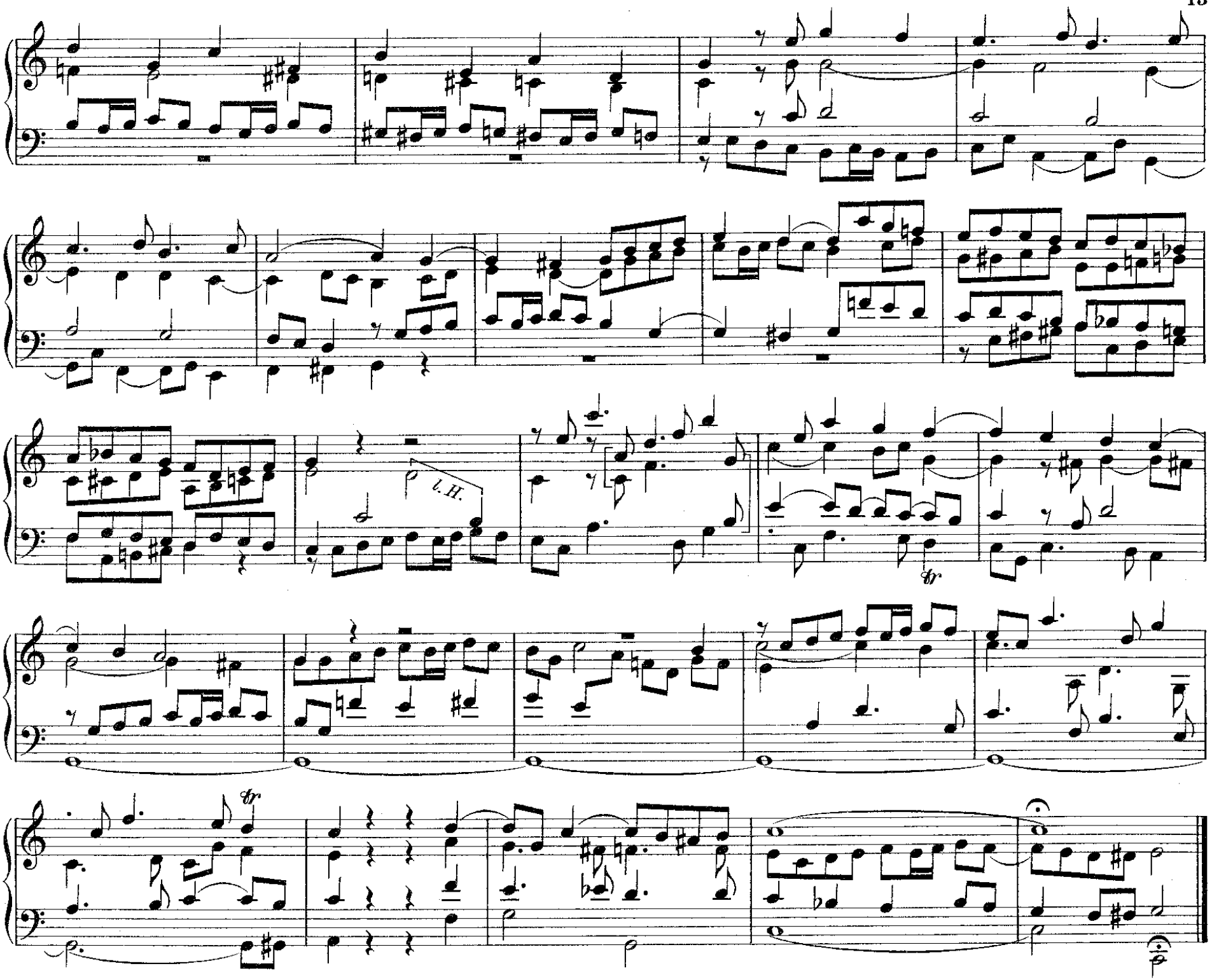

Ped.
Man.
Ped.
tr
Adagio
Ped.

6. Fuga.

Allegro moderato. *Stark.*

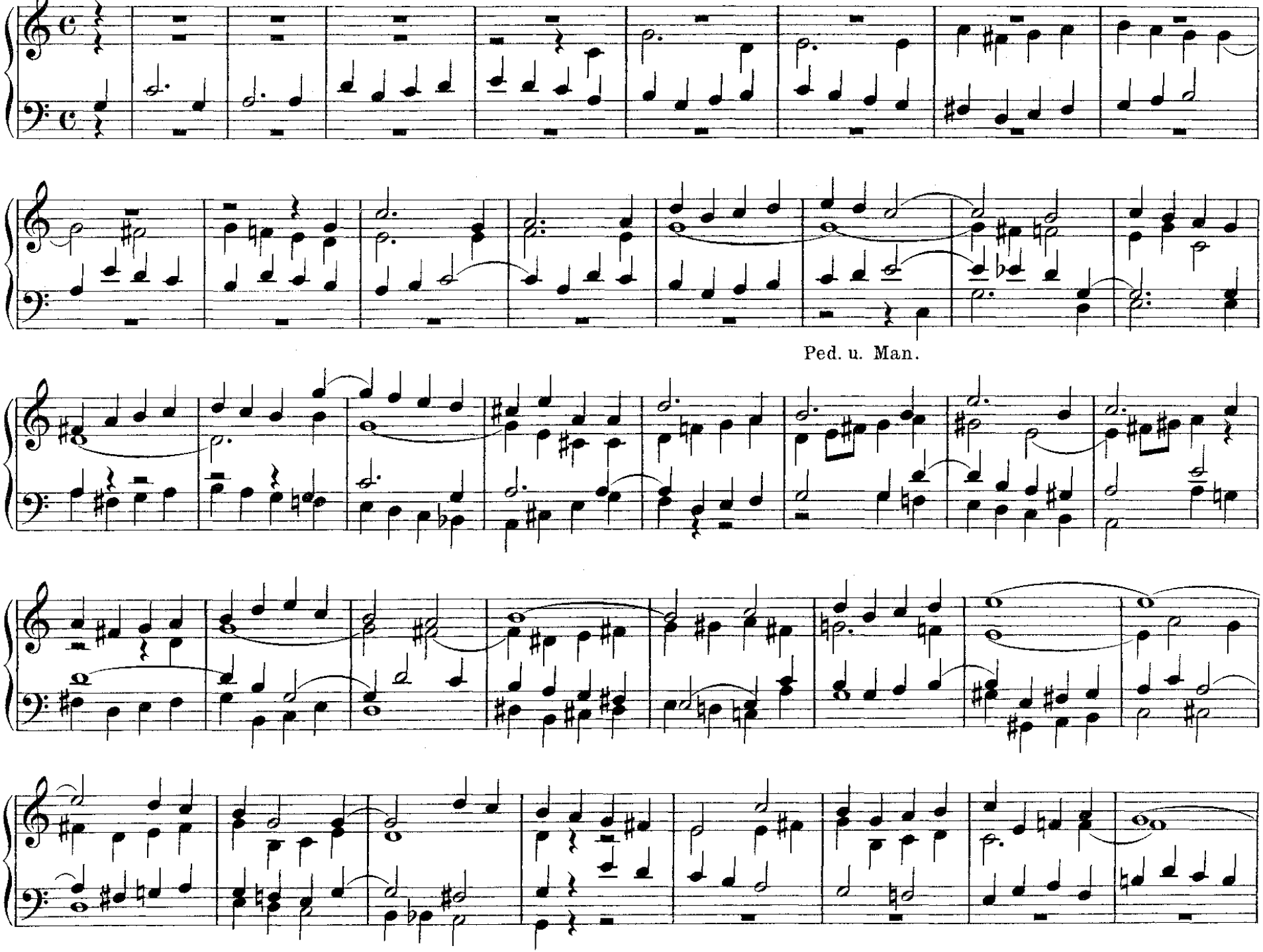
Ludwig Ernst Gebhardi, 1787–1862.

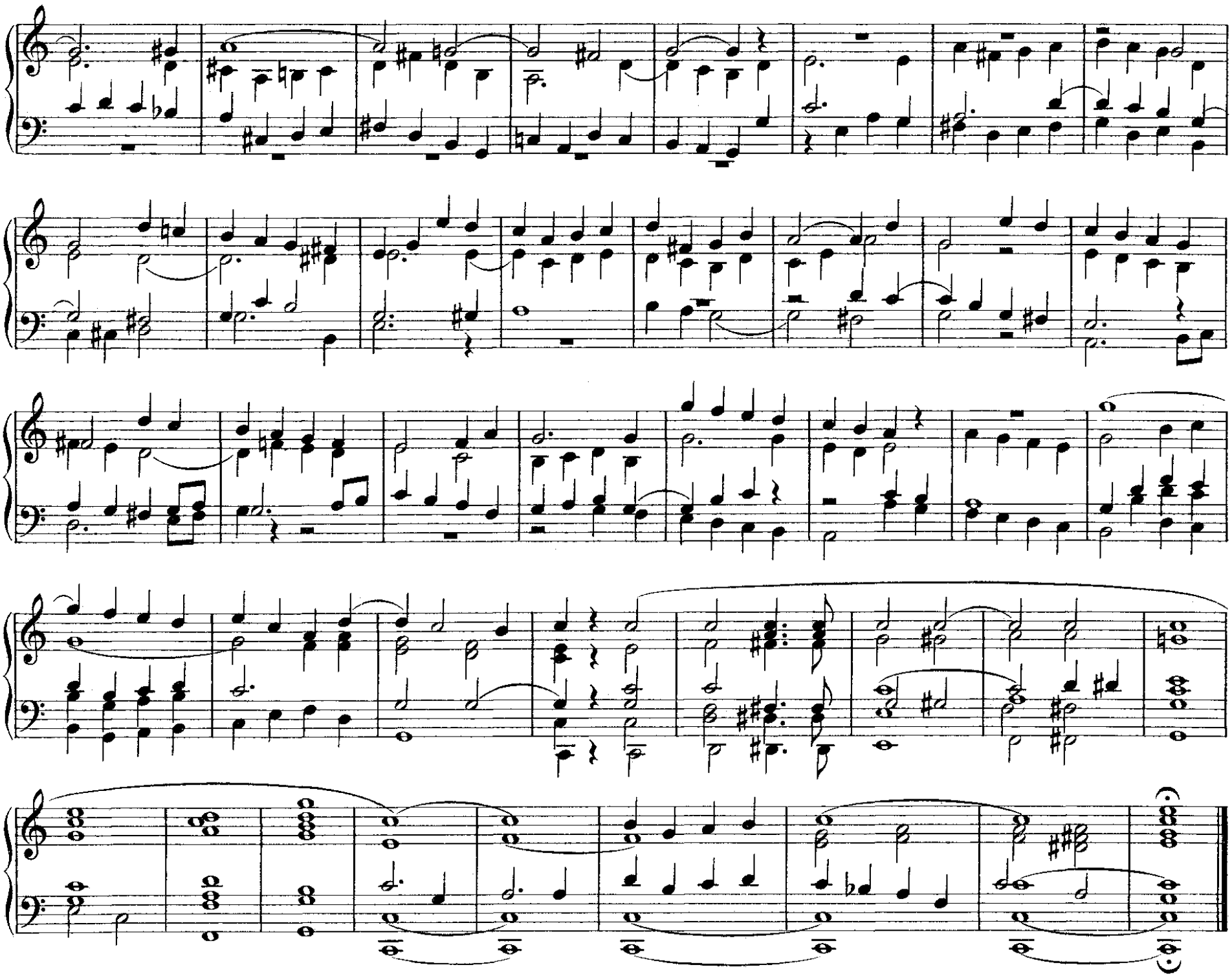



l. H.
tr
tr

7. Vivace. Volles Werk.

K. Geissler, 1802–1869.

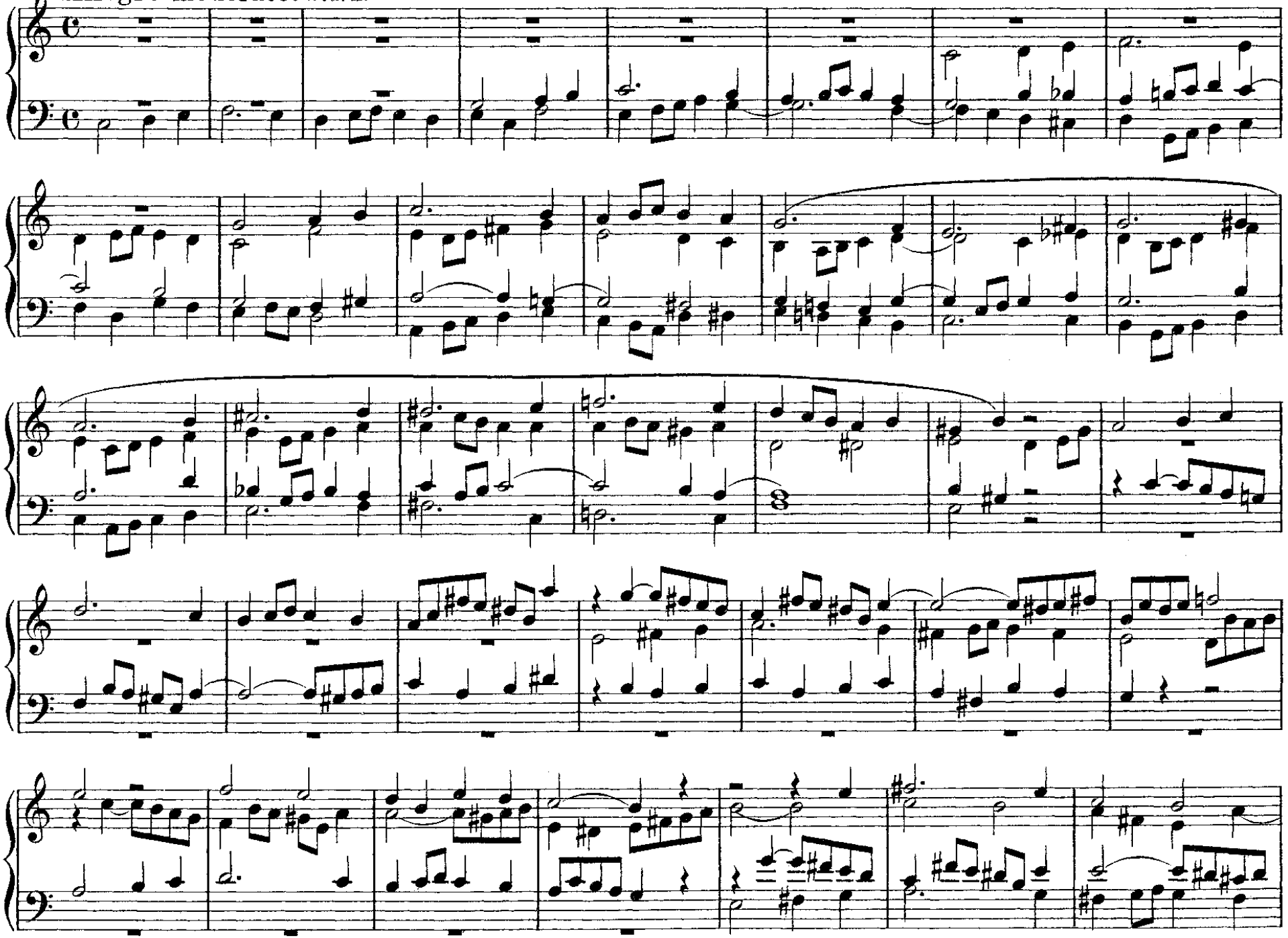


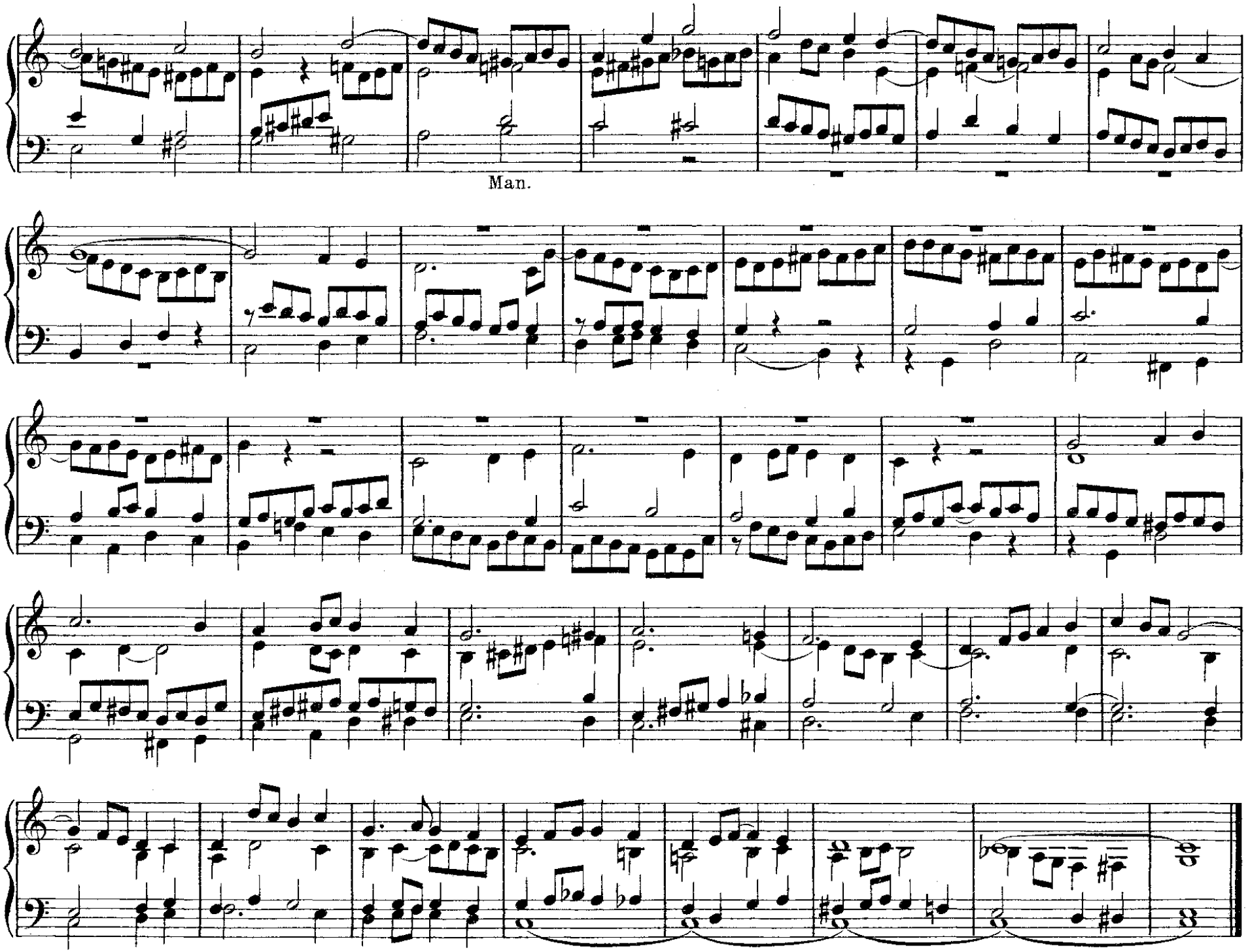


8. Fuga.

Allegro moderato. *Stark.*

K. A. Gleitz, 1795-1880.

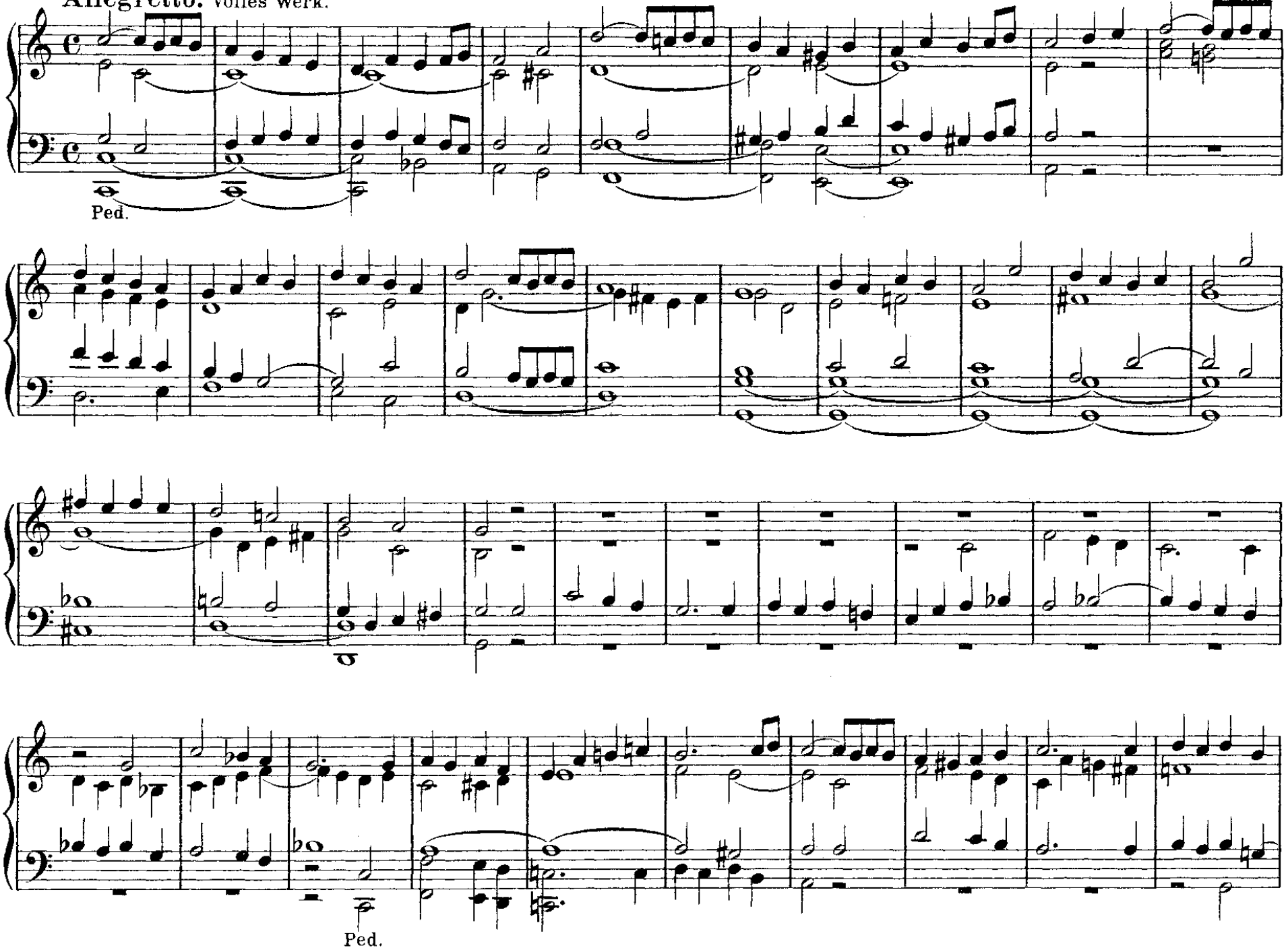


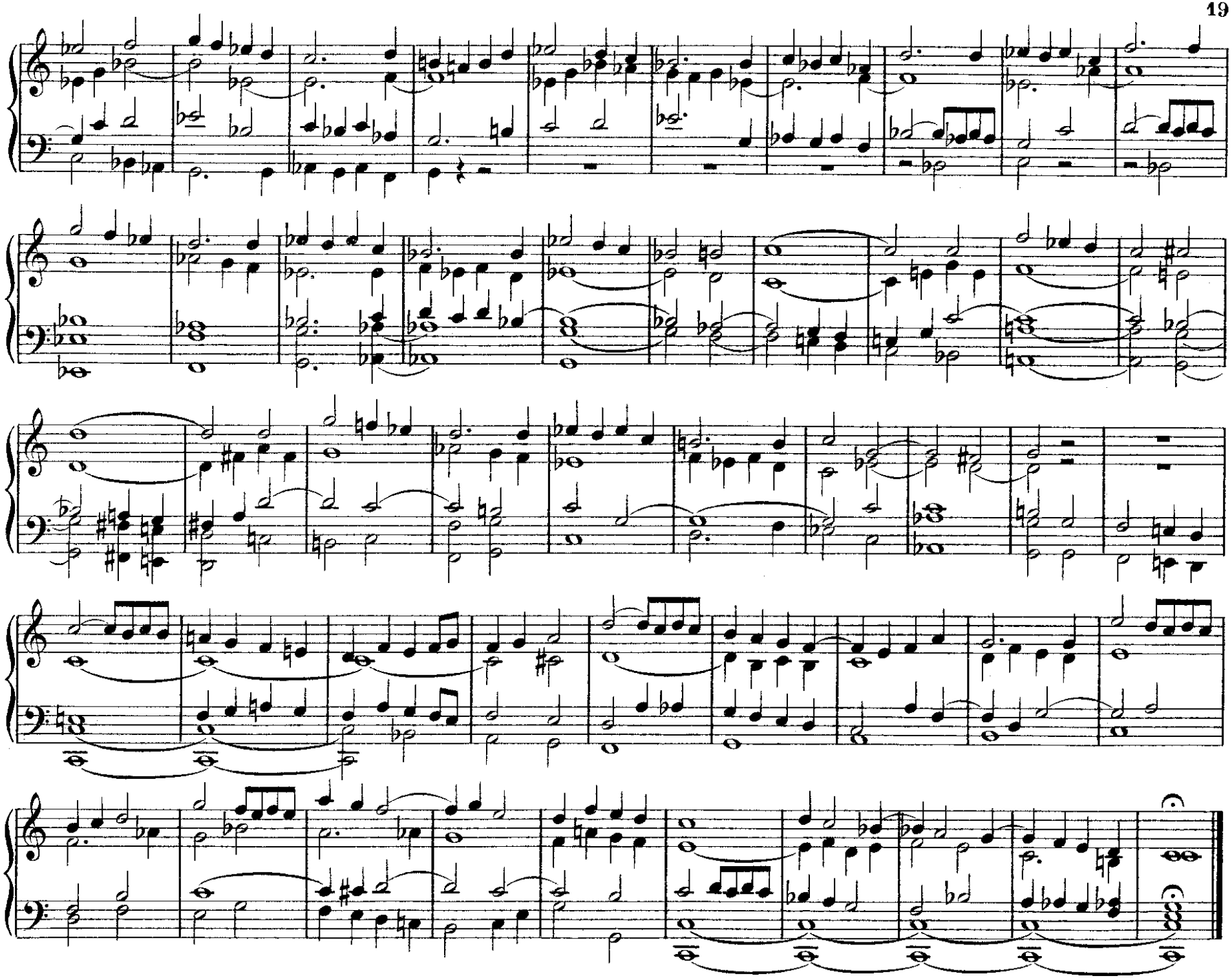

Man.

9.

Allegretto. Volles Werk.

A. Hesse, 1809-1868.

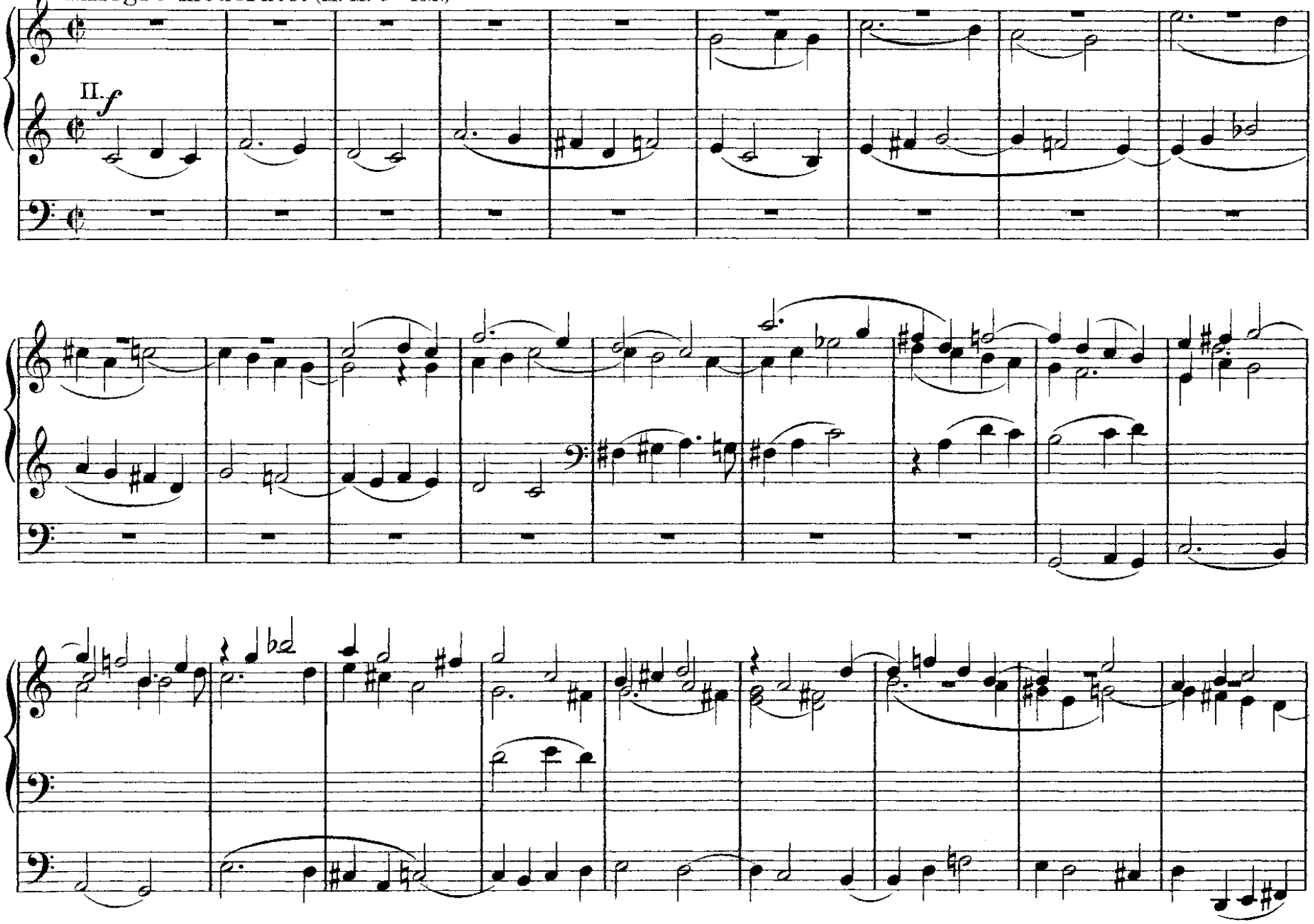


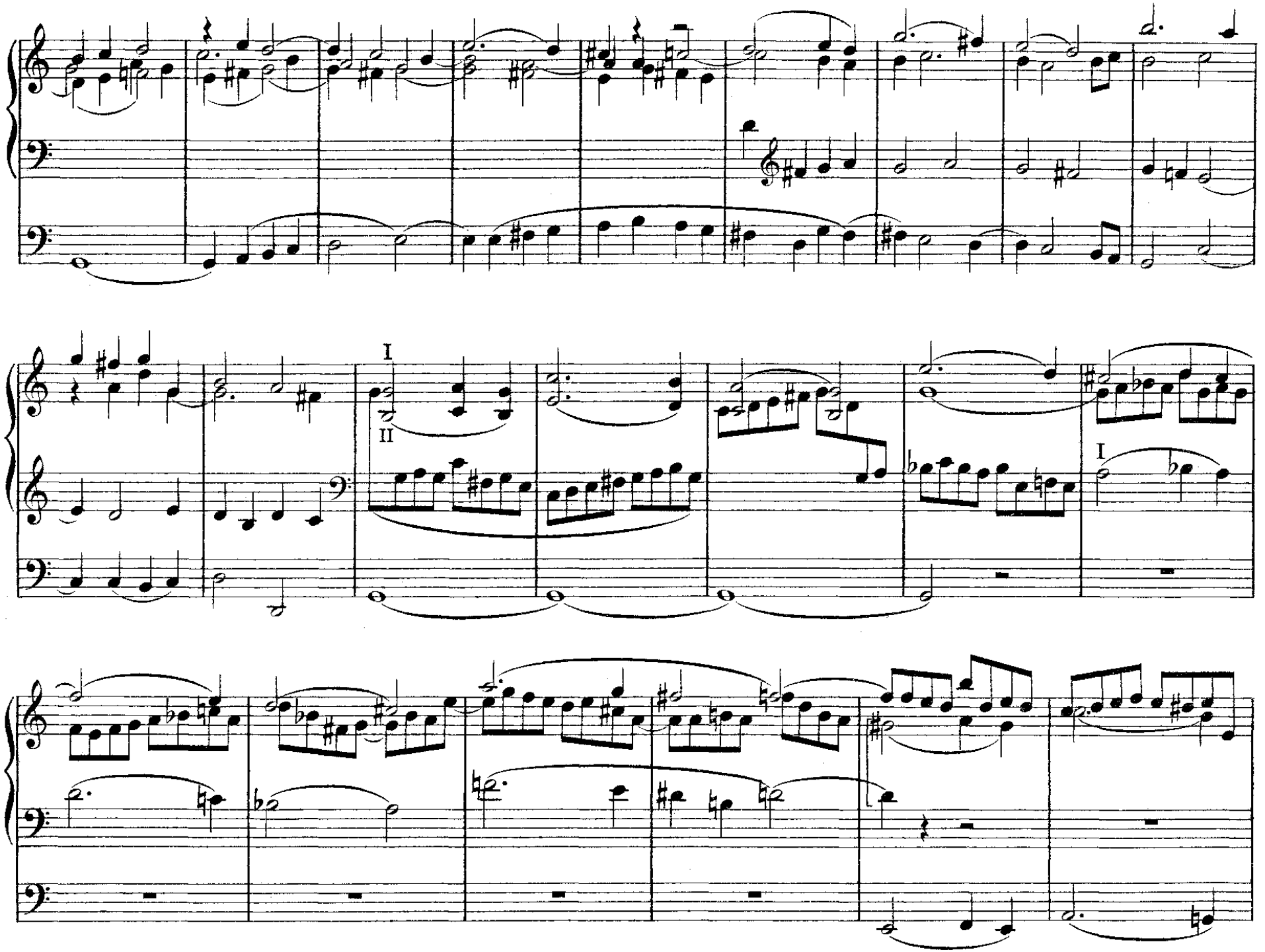


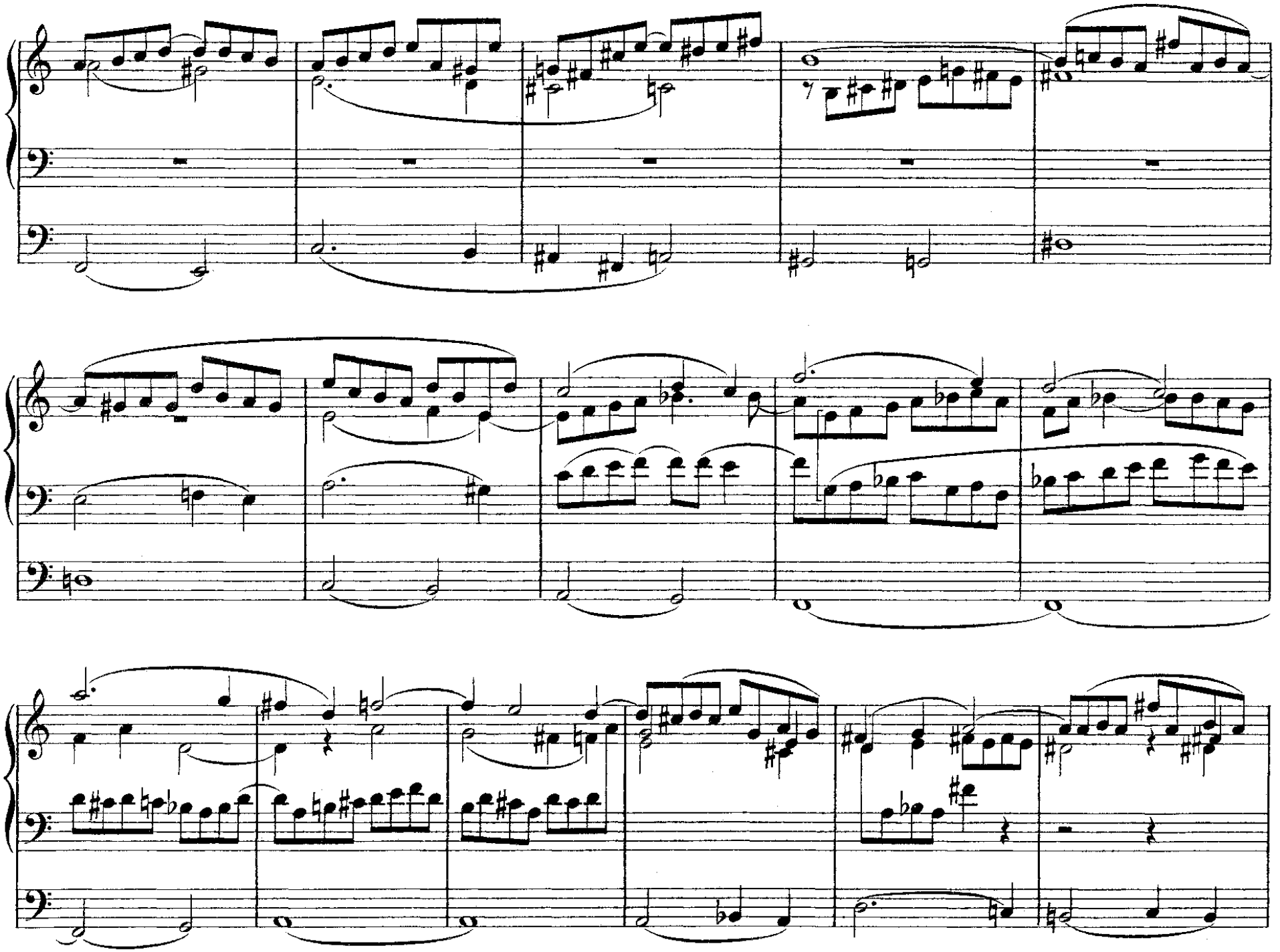
10. Fuga. (Aus der Orgelsonate Nr. 2.)

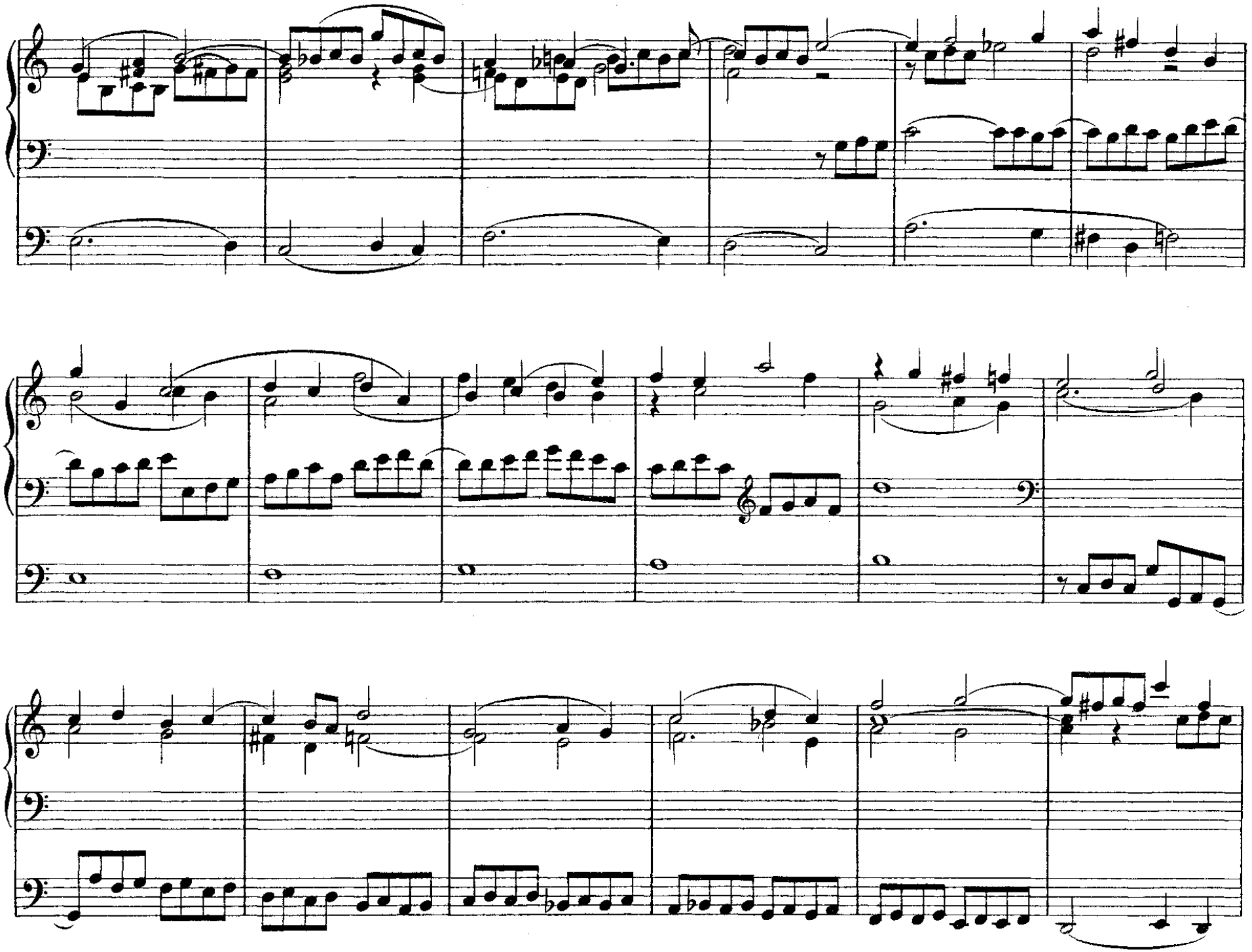
Allegro moderato. (M. M. ♩ = 132.)

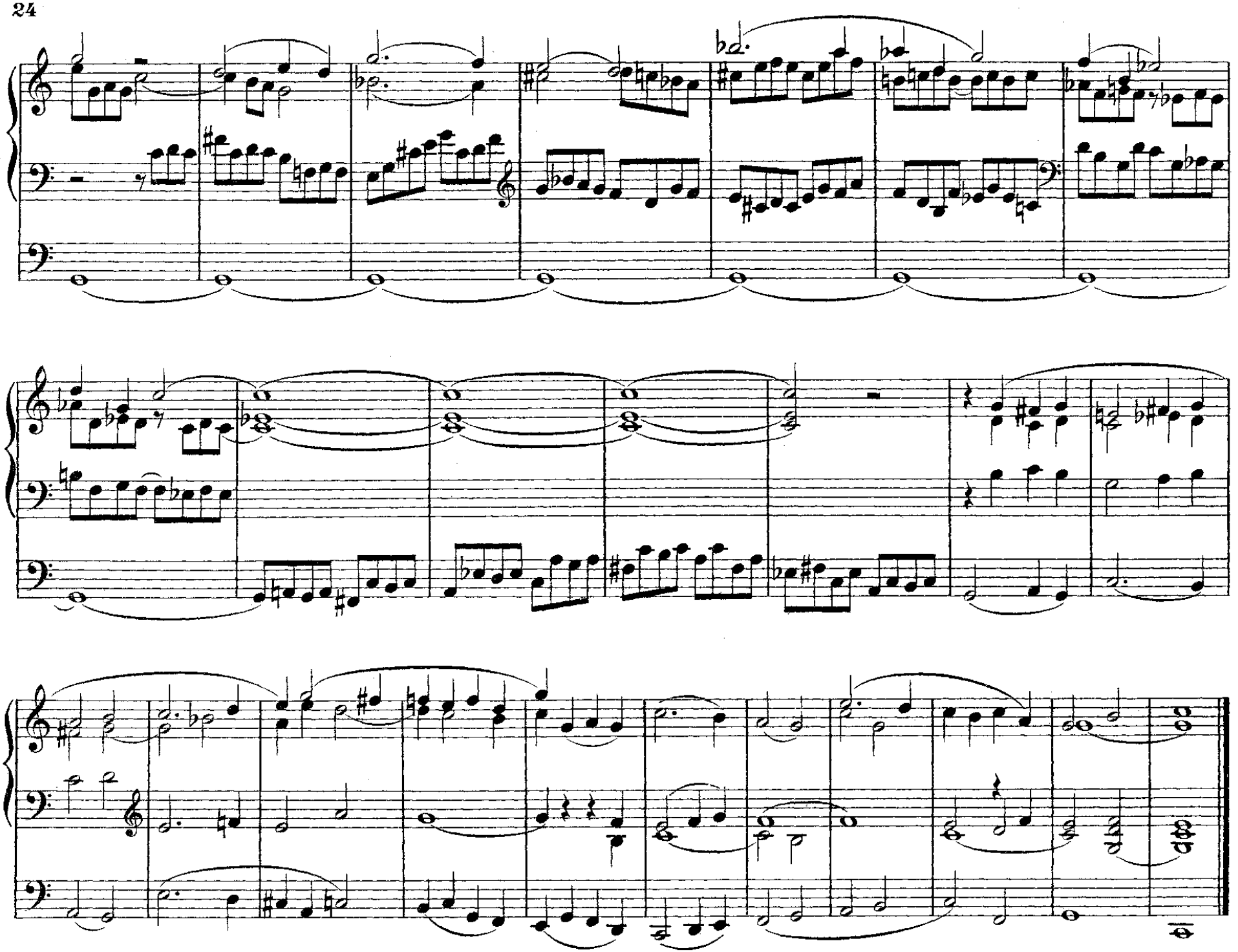
F. Mendelssohn Bartholdy, 1809 - 1847.




I
II
I



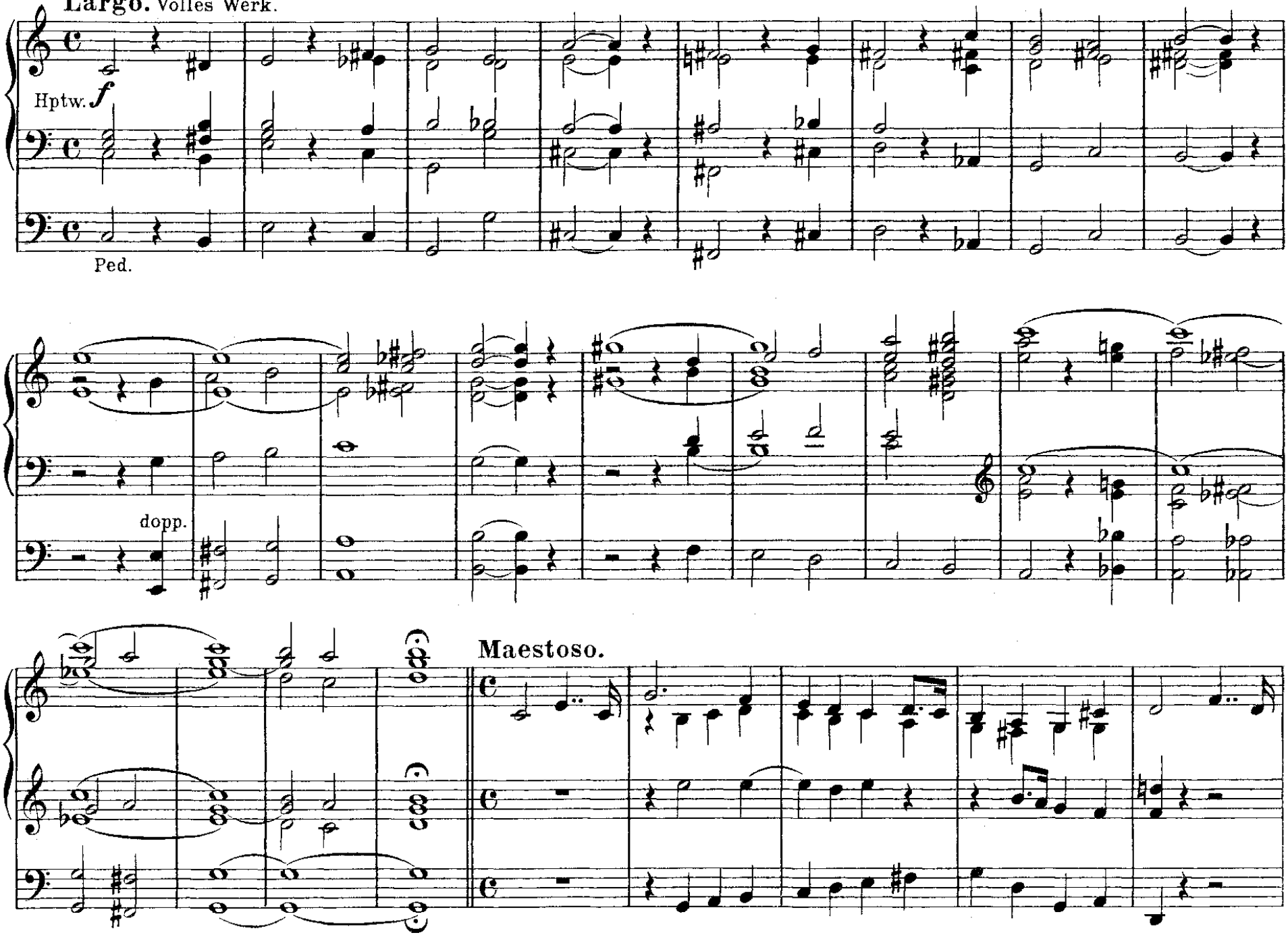


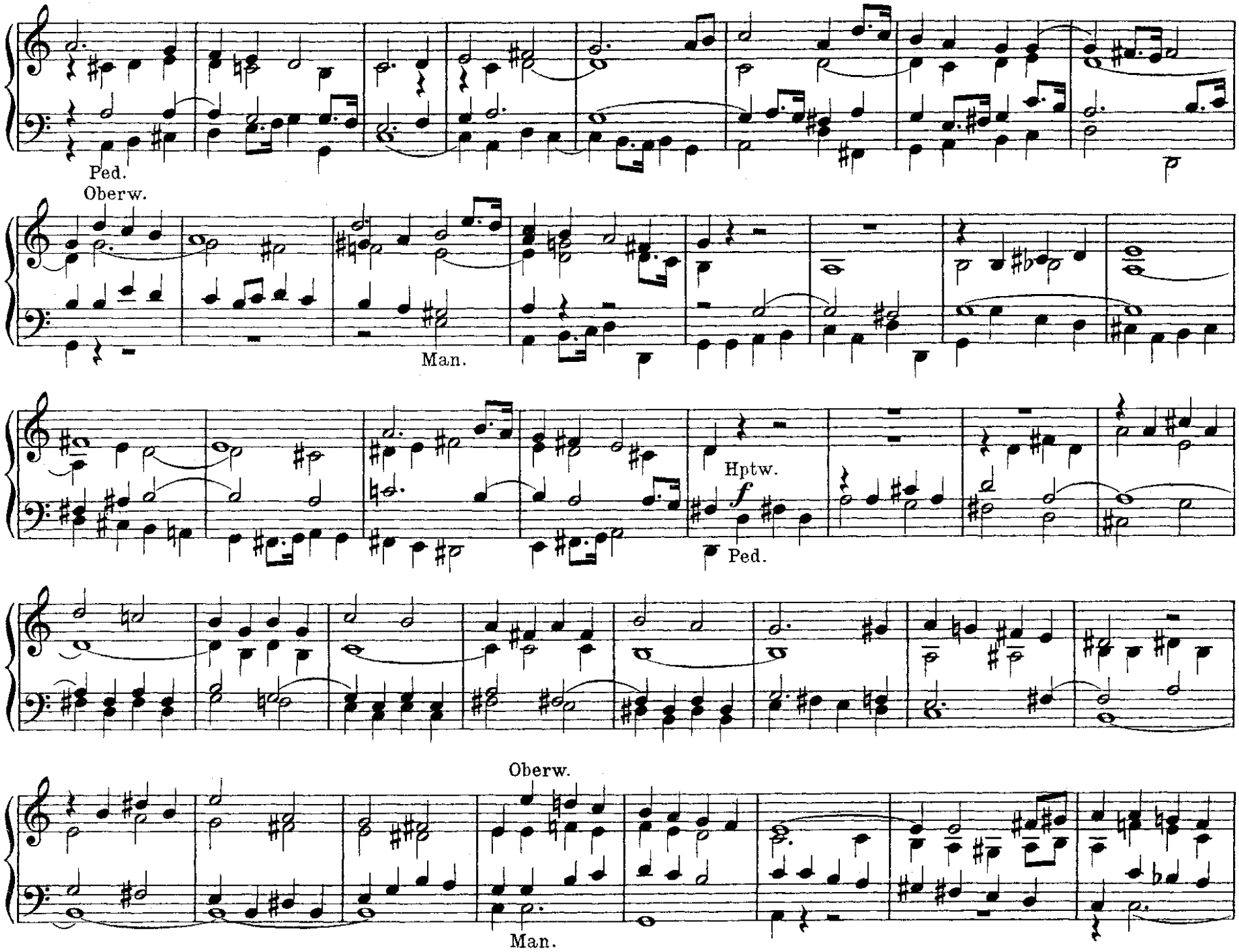


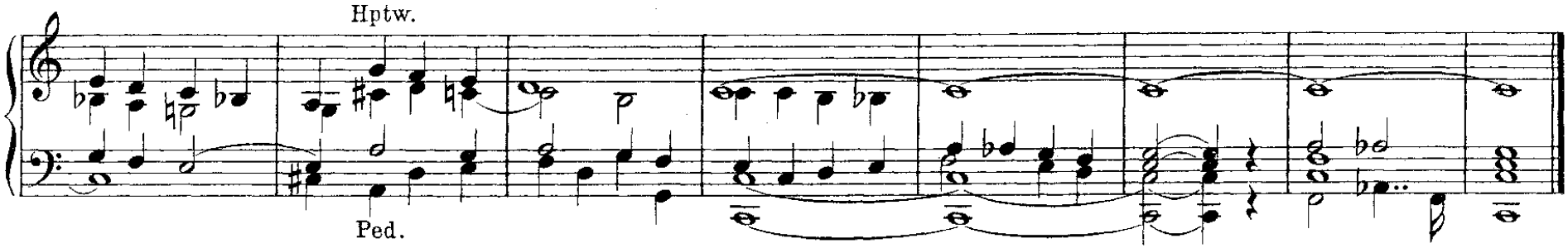
11.

J. F. Schwencke, 1792-1852.

Largo. Volles Werk.



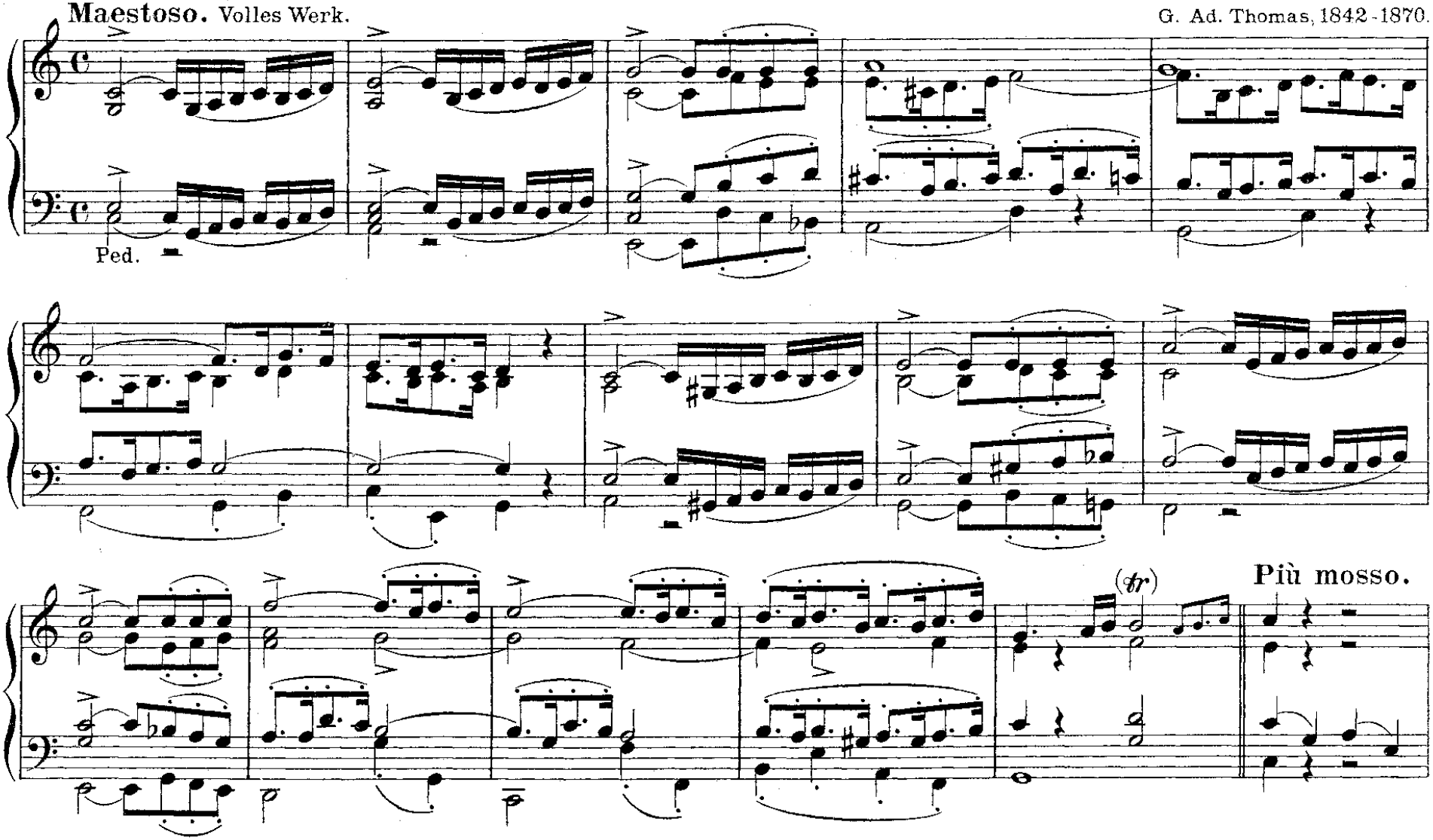

Ped.
Oberw.
Man.
Hptw.
f
Ped.
Oberw.
Man.

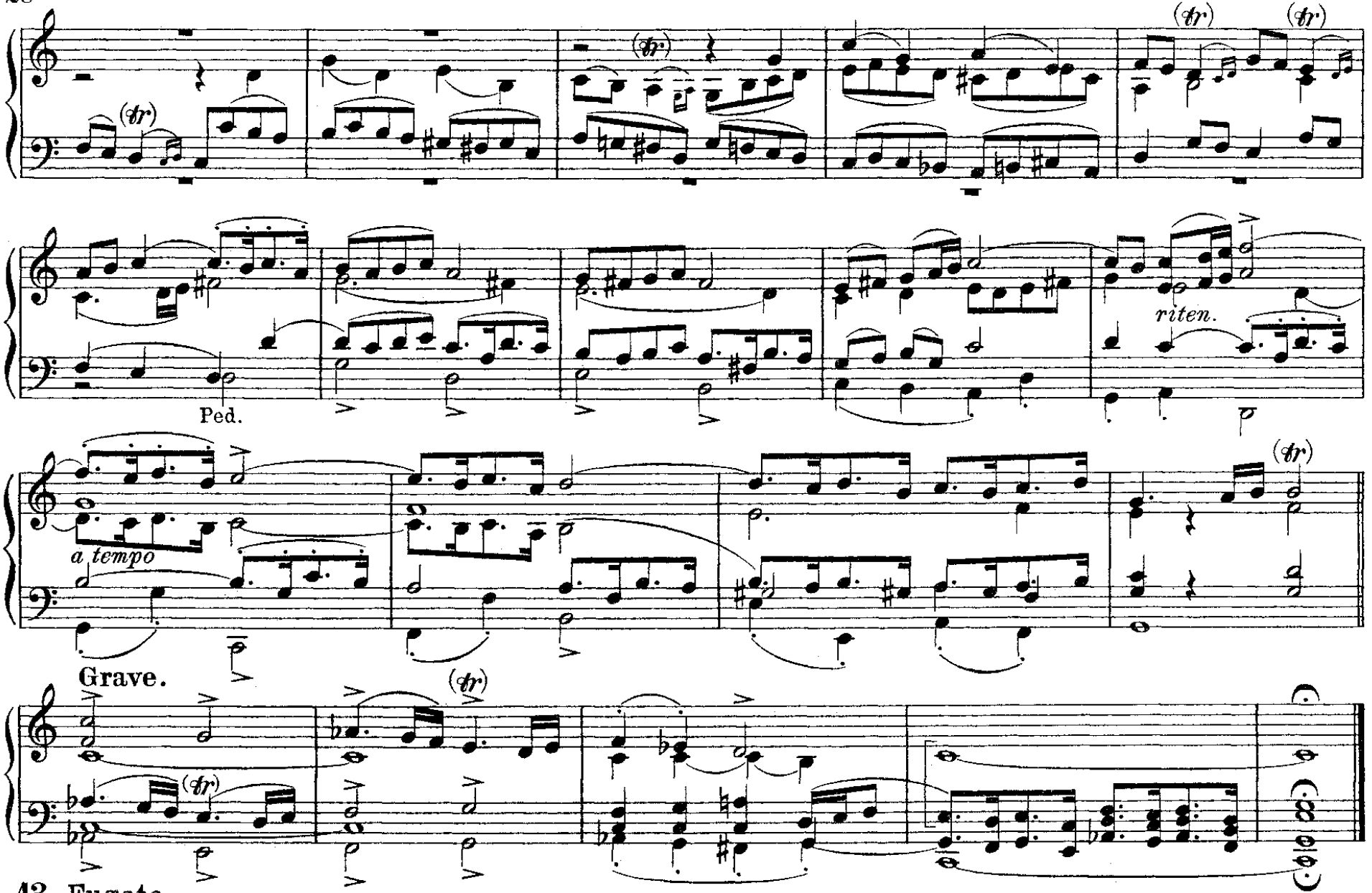


12. Wachet auf, ruft uns die Stimme. (Festvorspiel oder Nachspiel am Ende des Kirchenjahres.

Maestoso. Volles Werk.

G. Ad. Thomas, 1842-1870.

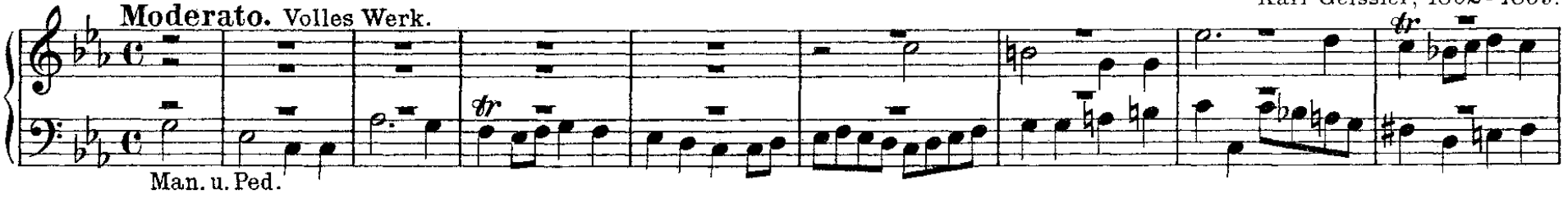


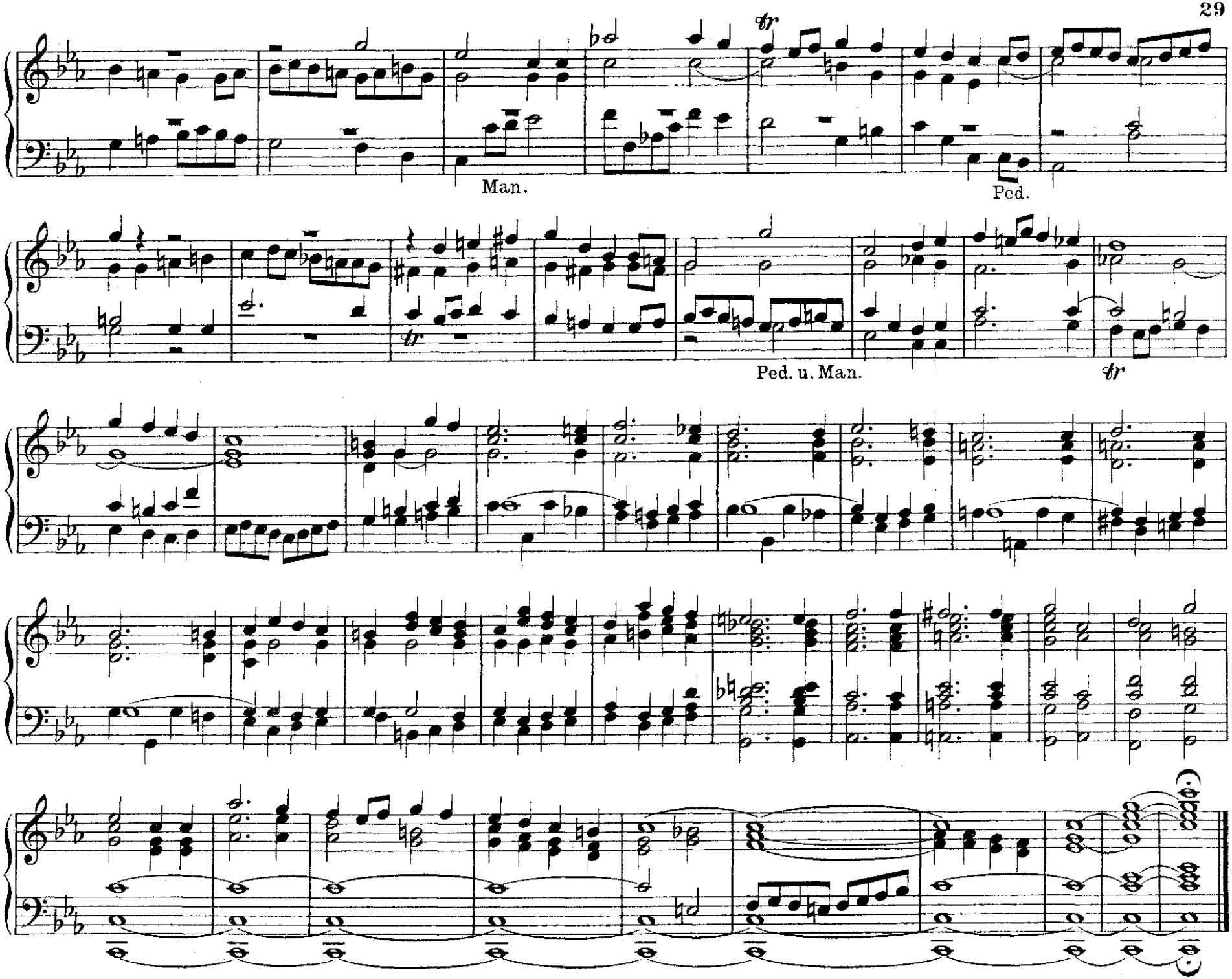


13. Fugato.

Moderato. Volles Werk.

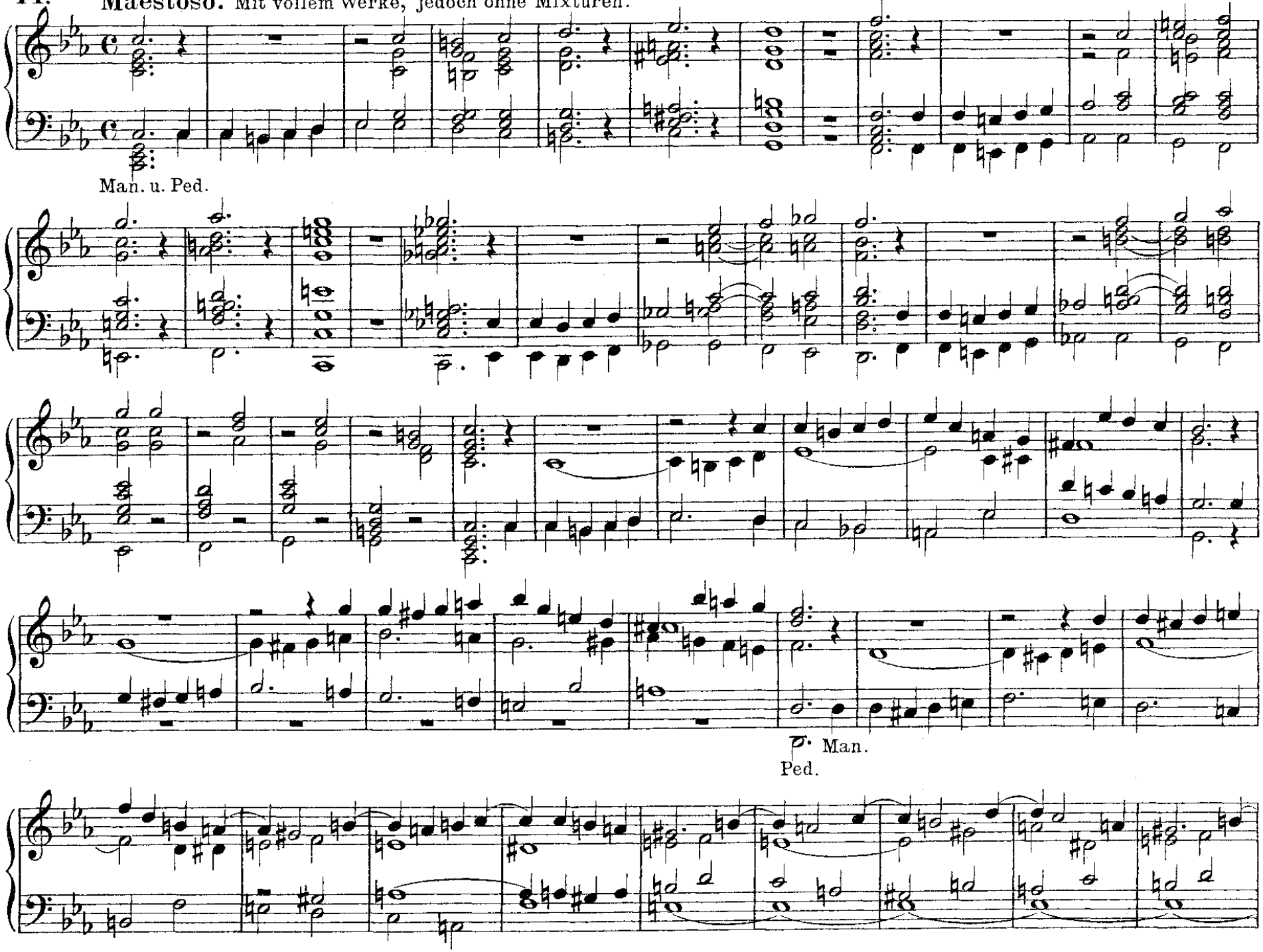
Karl Geissler, 1802 - 1869.

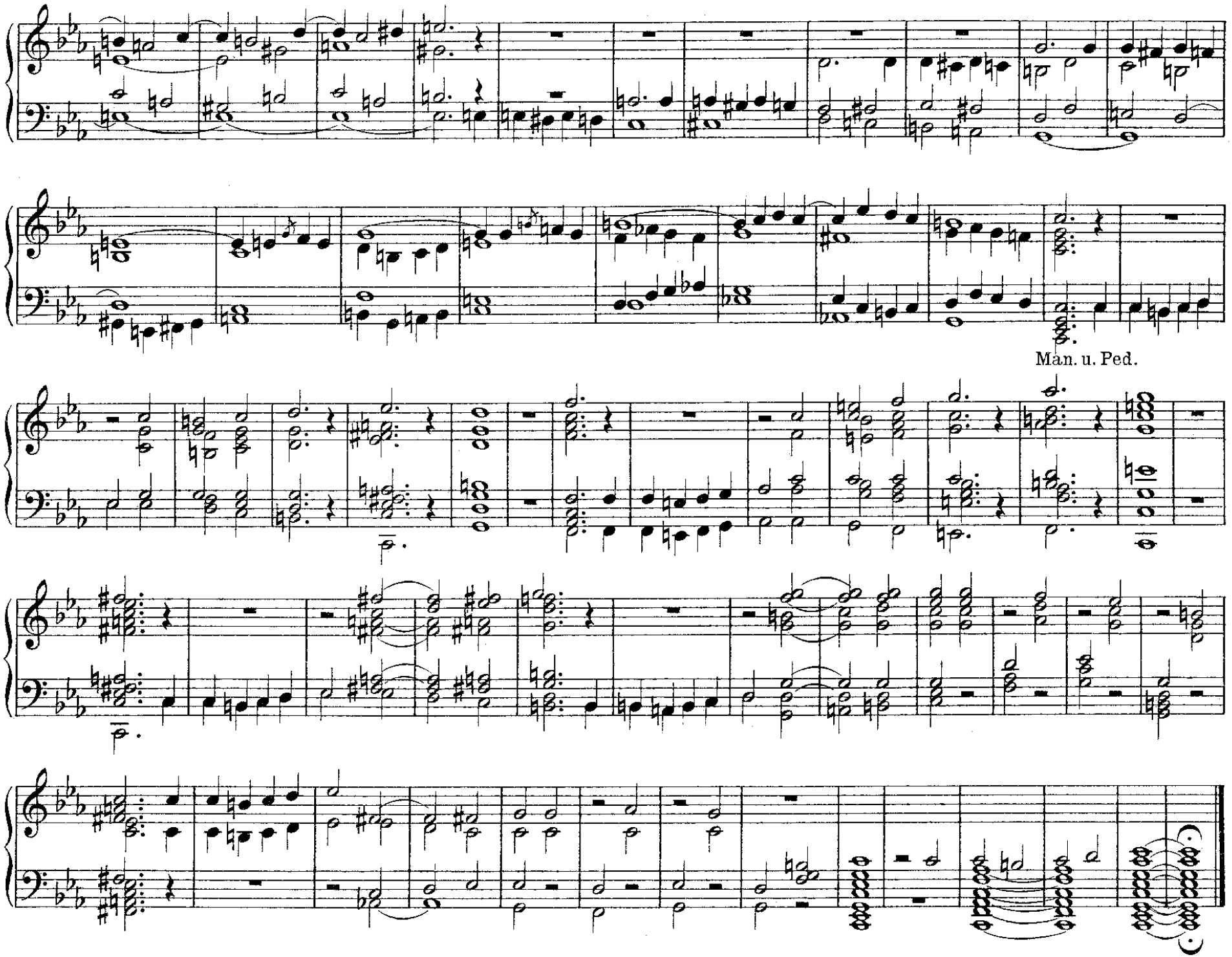



Man.
Ped.
Ped. u. Man.

14. Maestoso. Mit vollem Werke, jedoch ohne Mixturen.

Victor Klauss, 1805 - 1881.

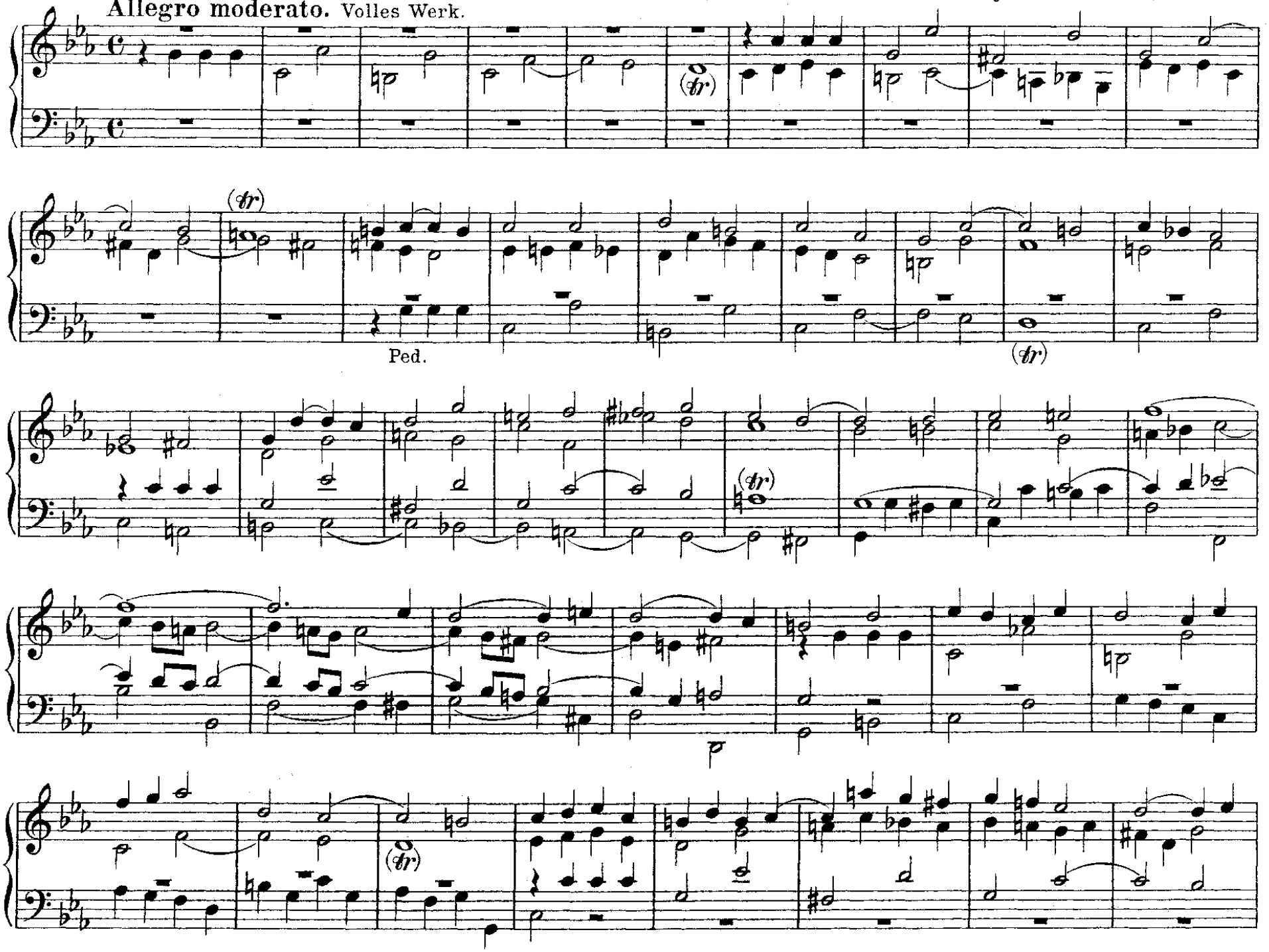


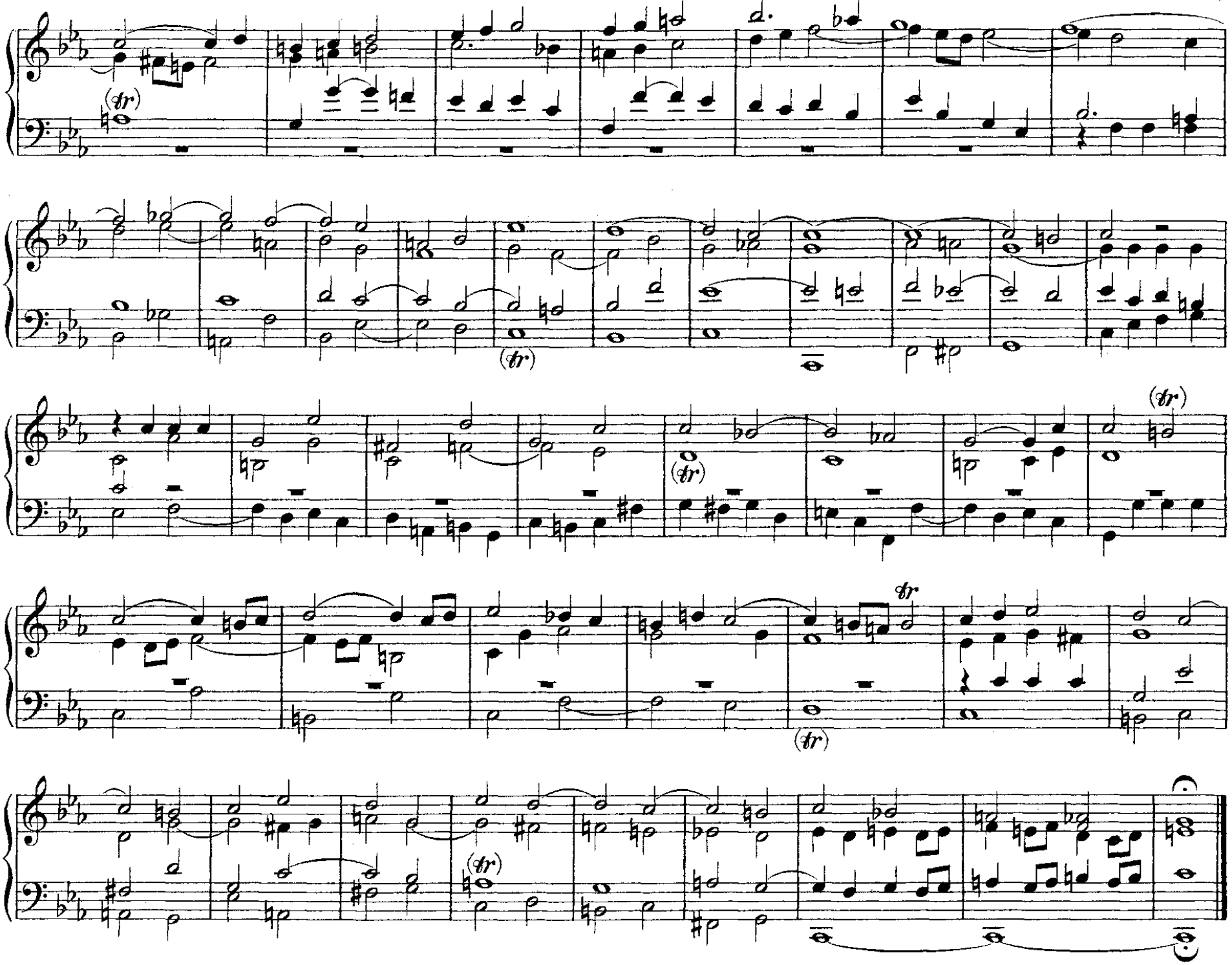

Man. u. Ped.

15. Fuge.

Allegro moderato. Volles Werk.

Joh. Ludw. Krebs, 1713 - 1780.

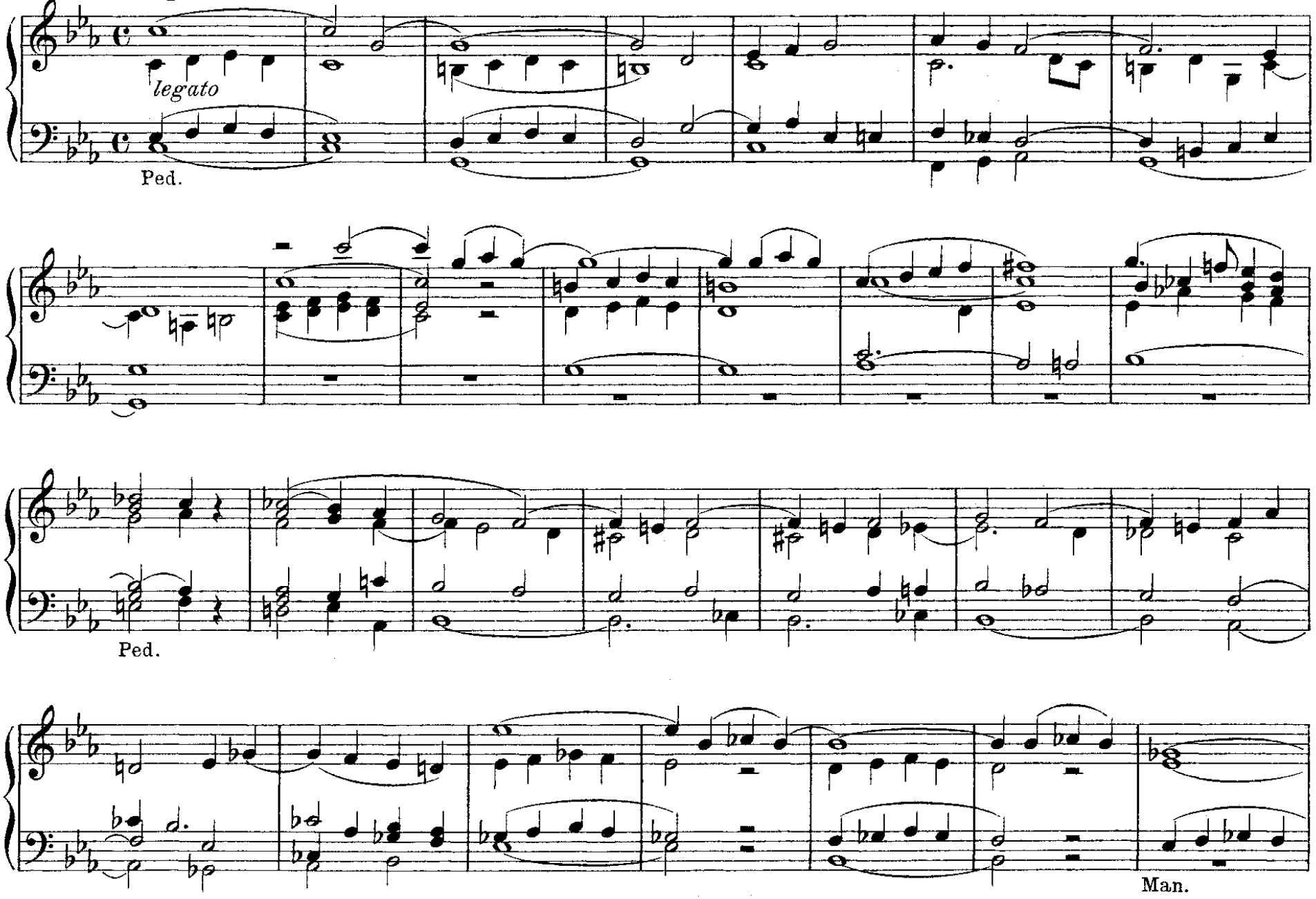


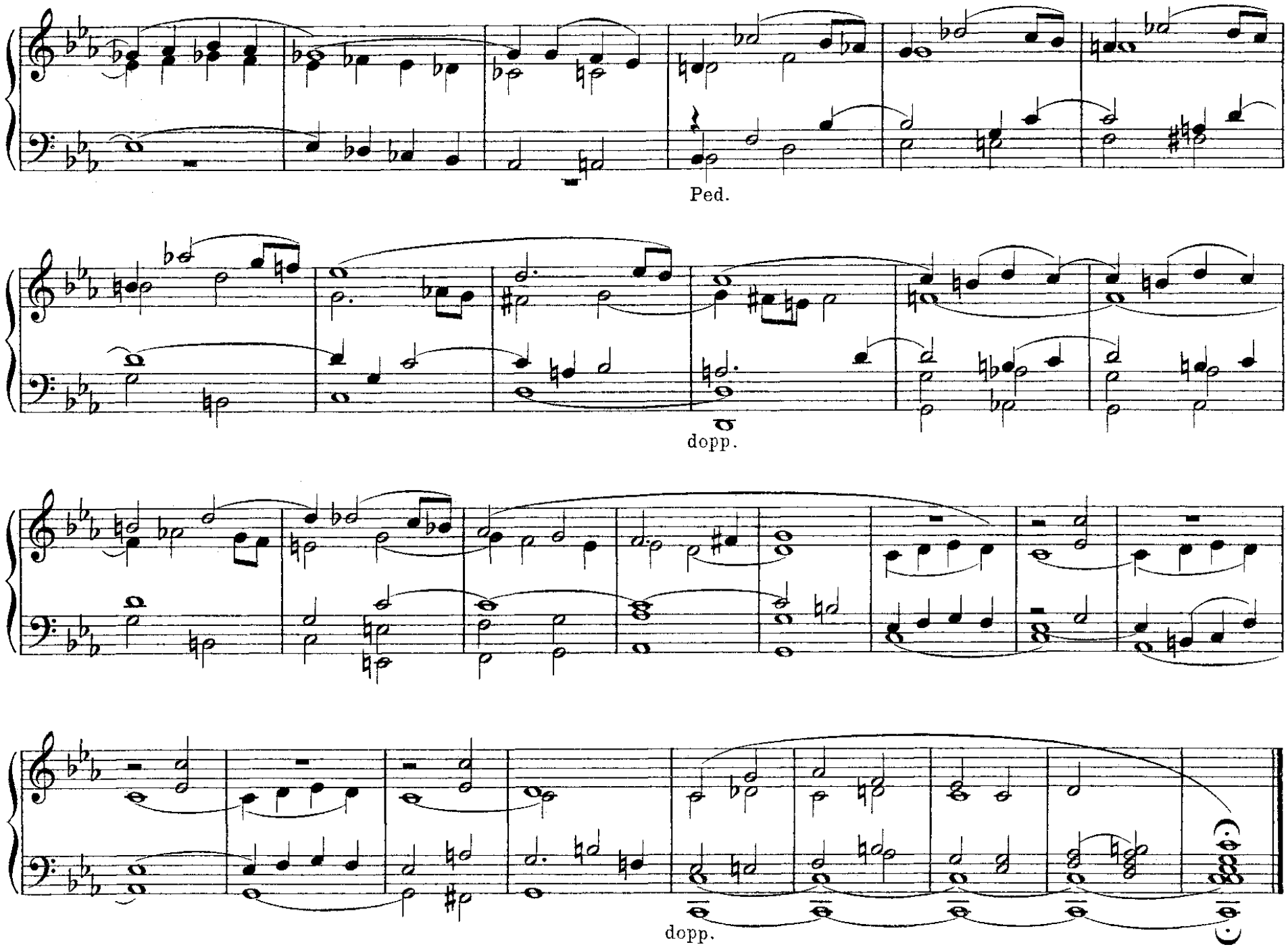


16.

Chr. H. Rinck, 1770 - 1846.

Adagio. Bei Trauerfeierlichkeiten. Mit 16 = und 8 füßigen Stimmen.

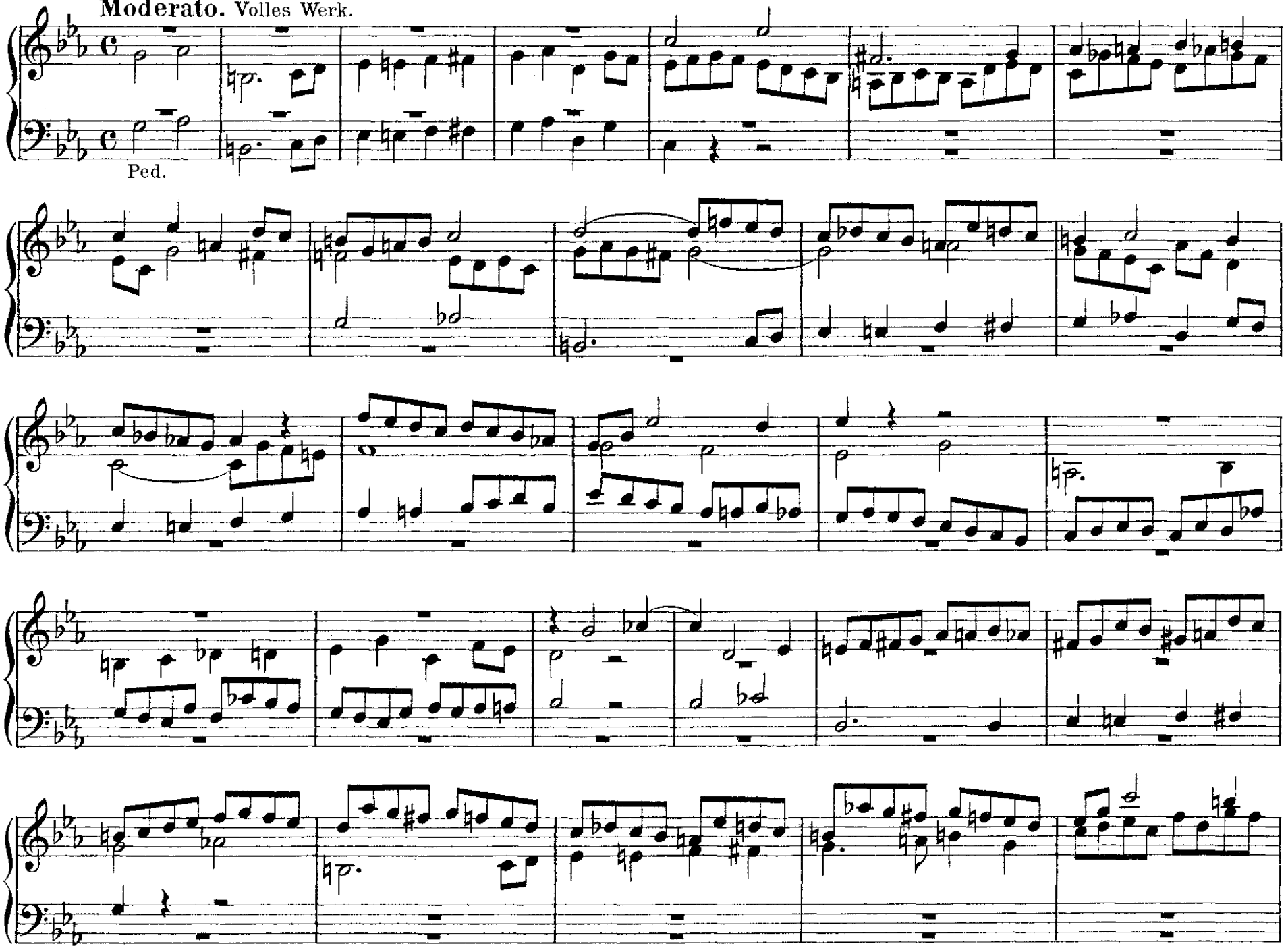


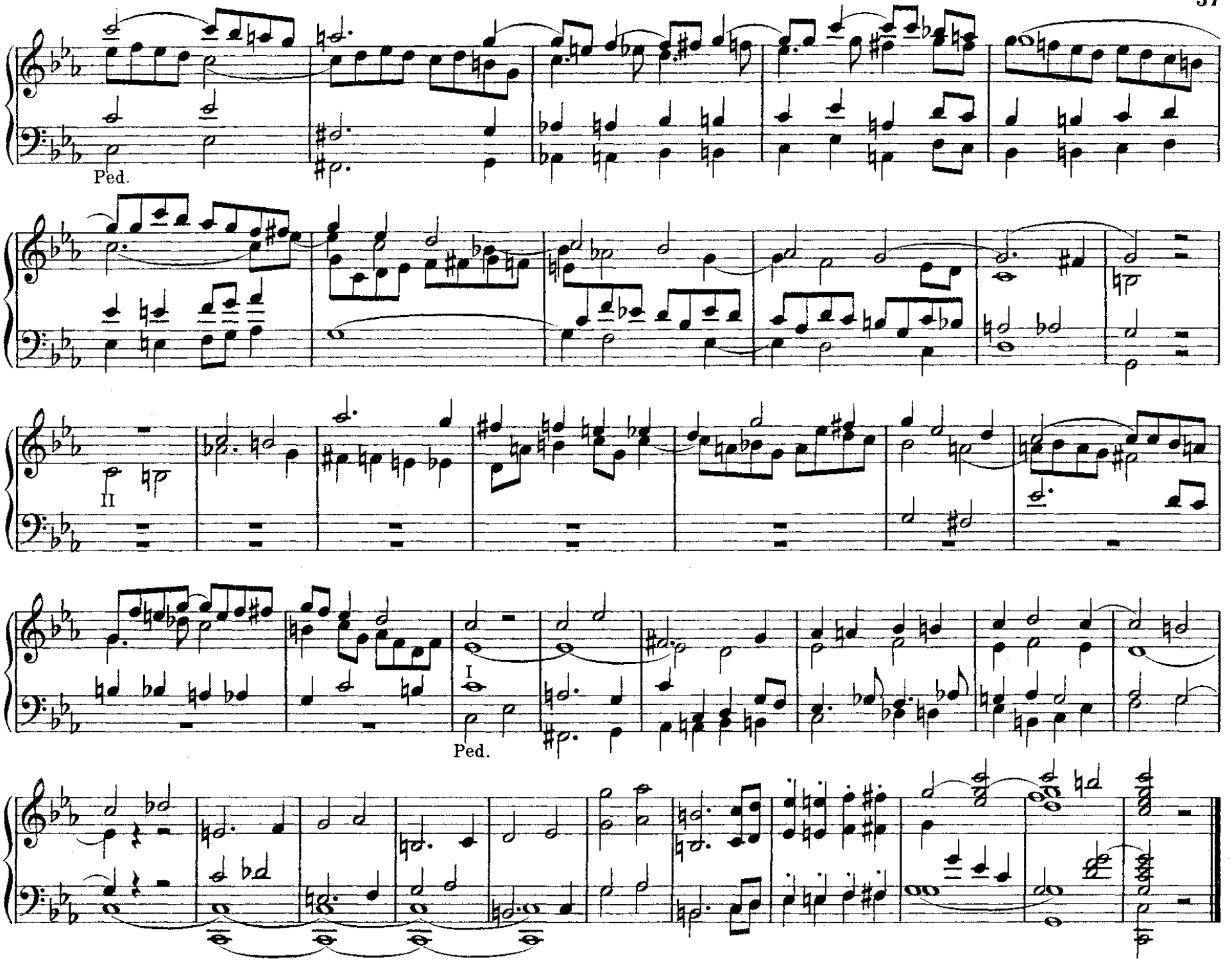

Ped.
dopp.
dopp.

17.

Chr. H. Rinck.

Moderato. Volles Werk.

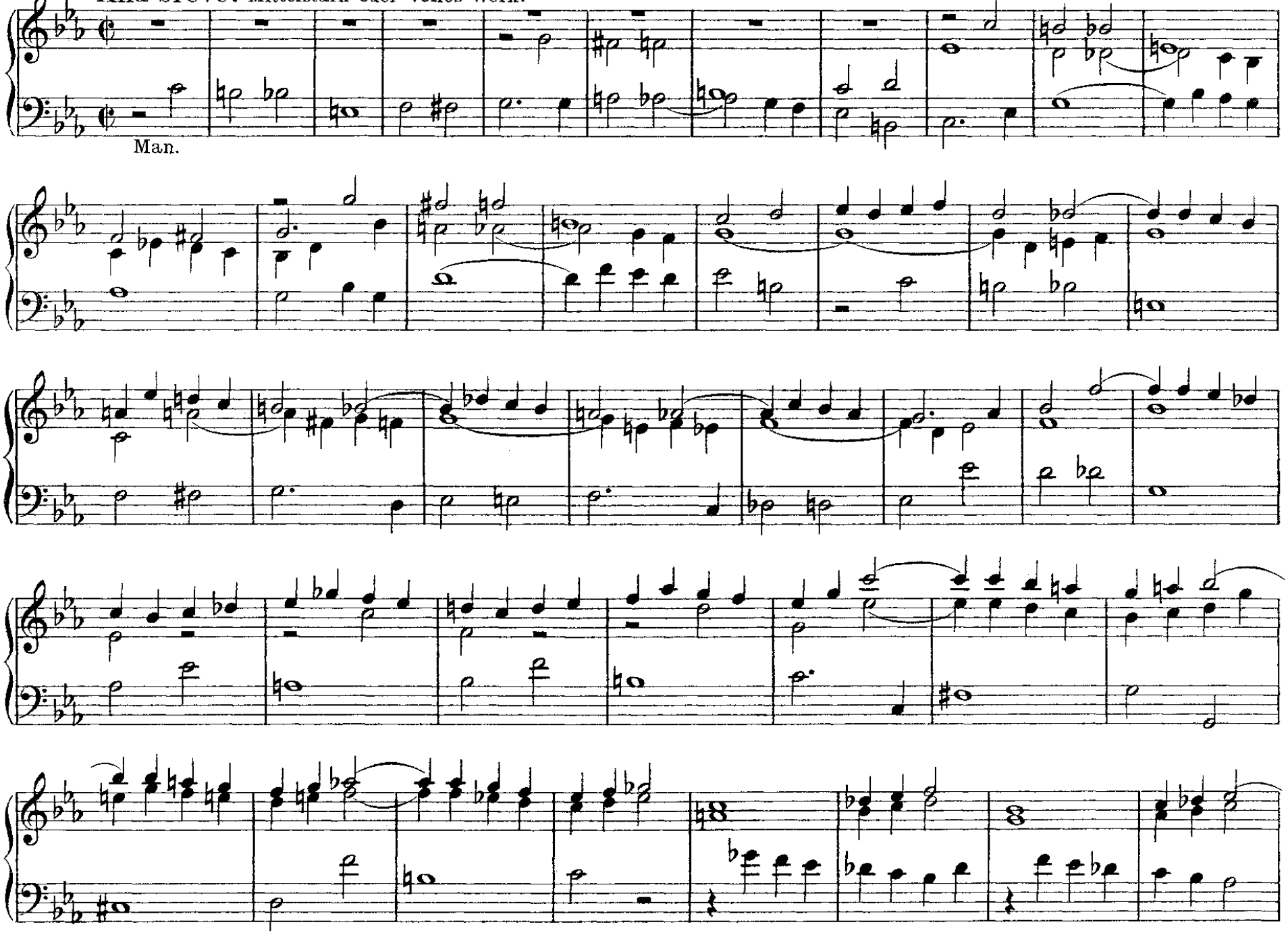


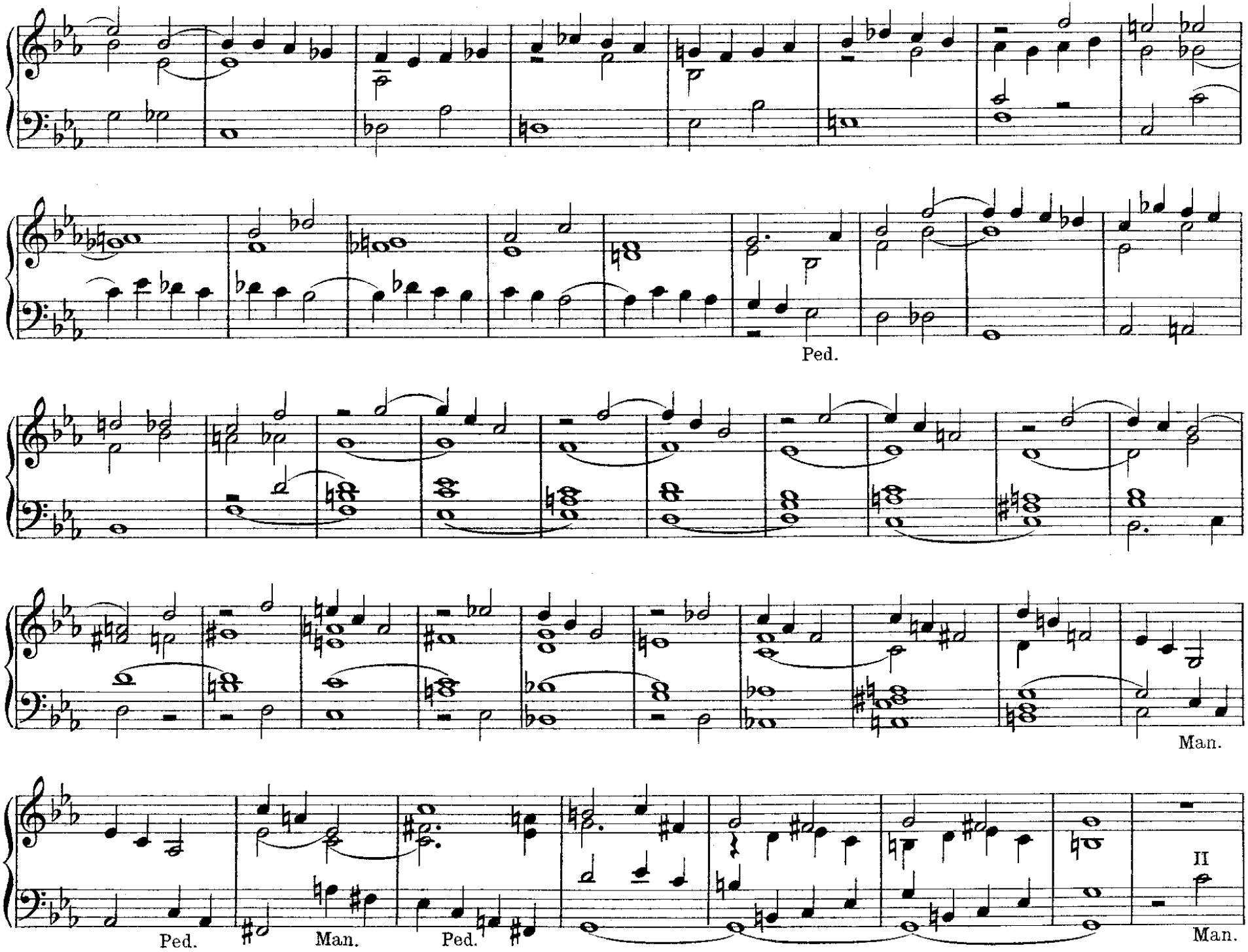

Ped.
II
I
Ped.

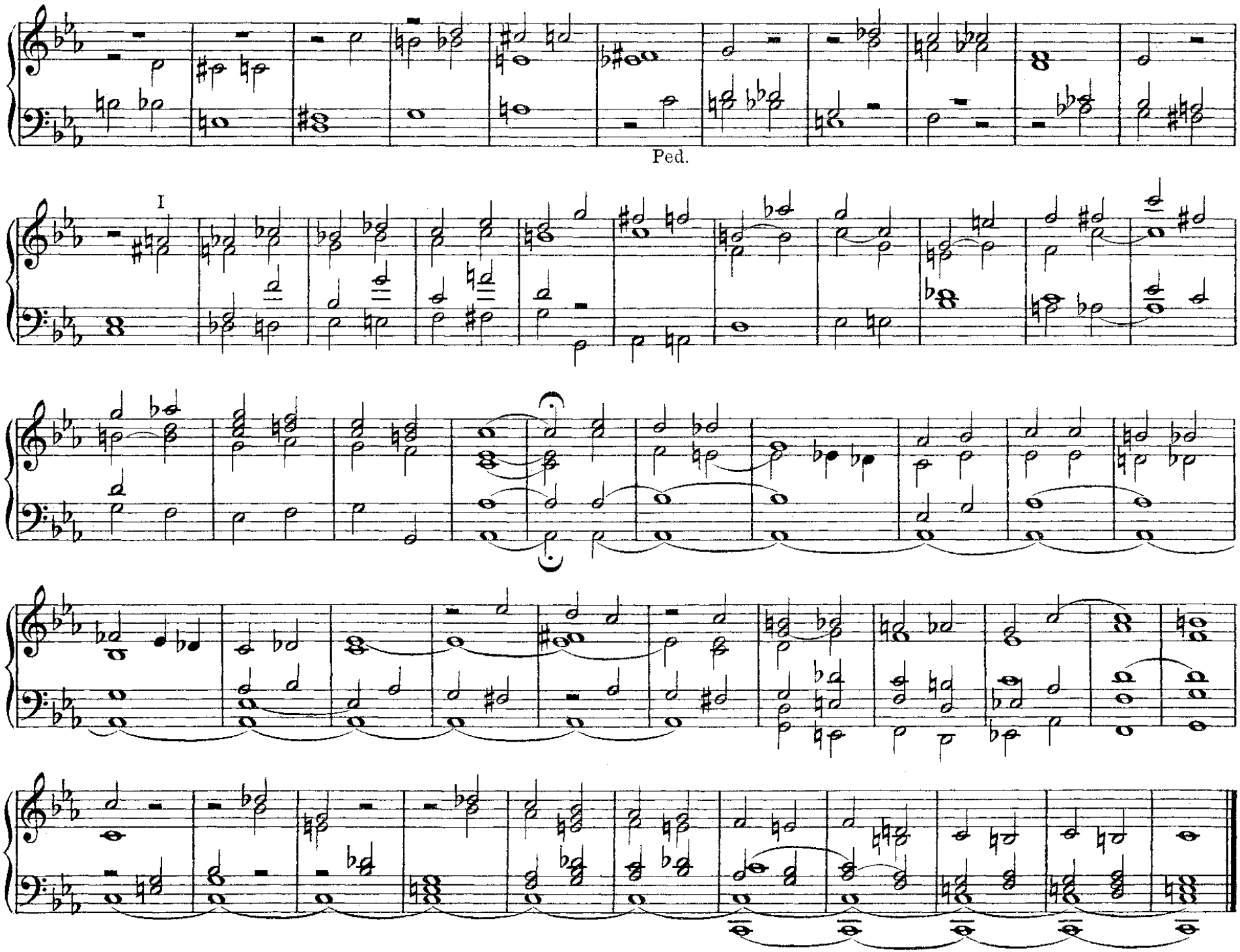
18.

Alla breve. Mittelstark oder volles Werk.

Abbé Max Stadler, 1748–1833.



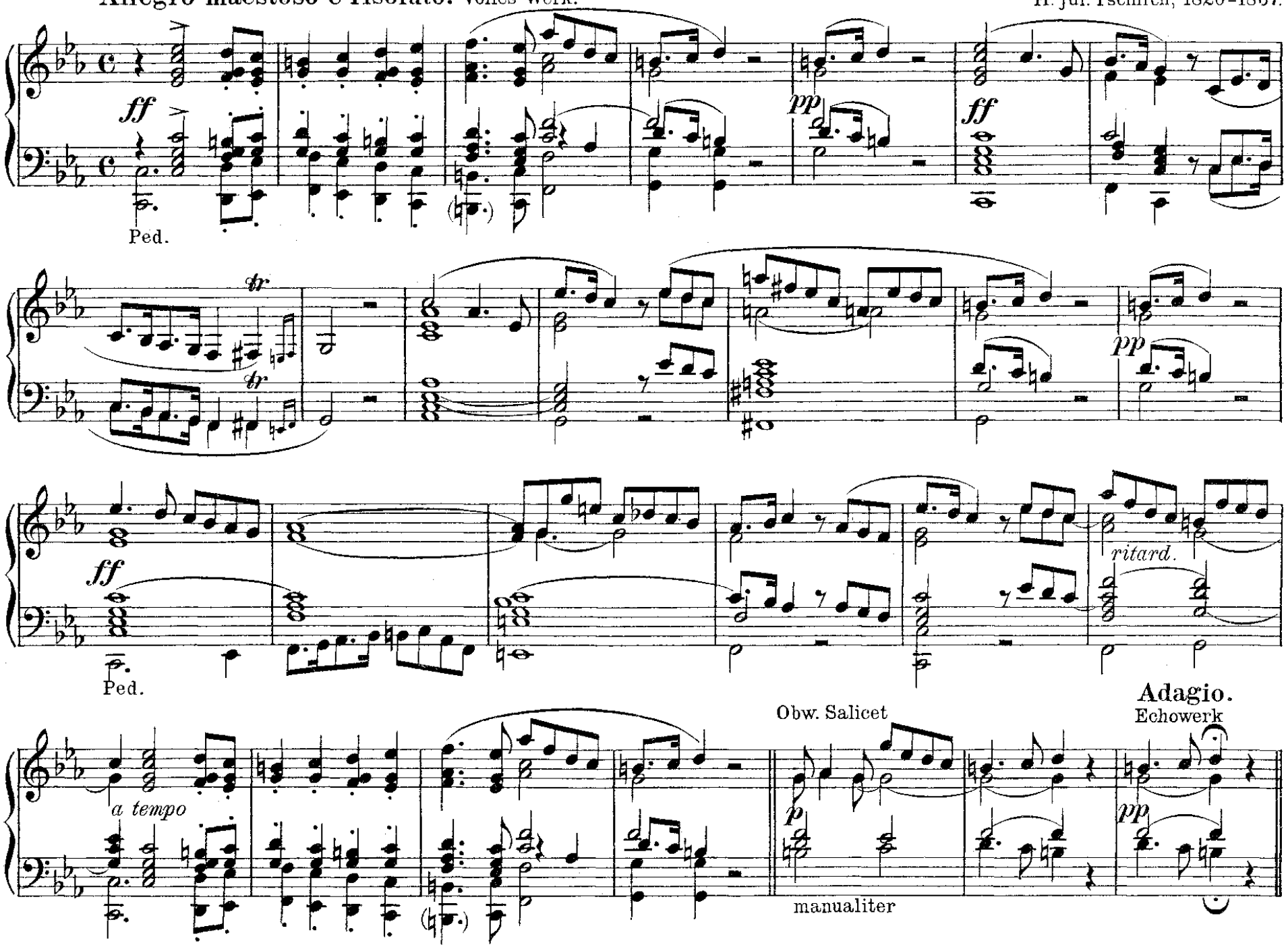

Ped.
Man.
Ped.
Man.
Ped.
II
Man.


Ped.
I

19. Phantasie.*)

Allegro maestoso e risoluto. Volles Werk.

H. Jul. Tschirch, 1820–1867.



*) Kann auch als Einleitung zu einem Fugensatze in C-dur benutzt werden.

Andantino. Obw. Salicet 8′.

ritard.

Tempo I.

ff

ritard.

ritard.

Ped.

Andantino.
manualiter

Obw. Trompet. 8′.

ritard.

pp *p* *pp*

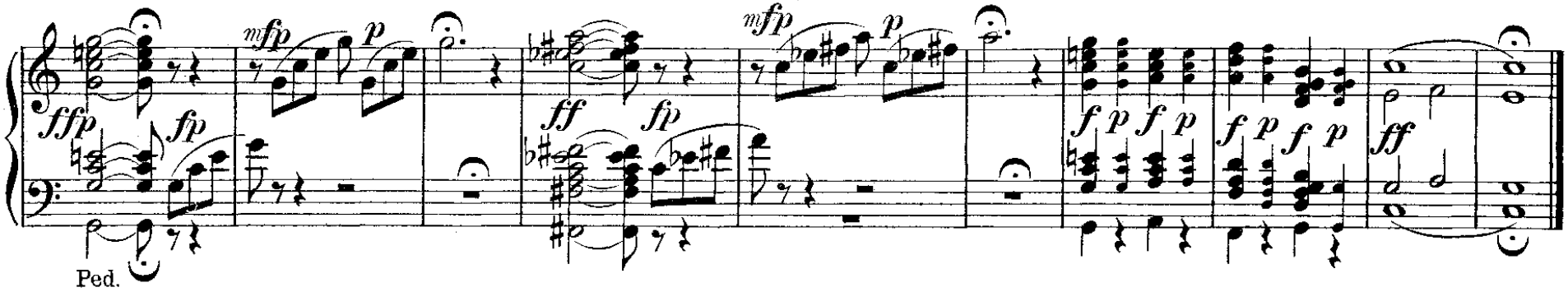
Allegro risoluto. Volles Werk.

Cadenz. ad libitum

fp

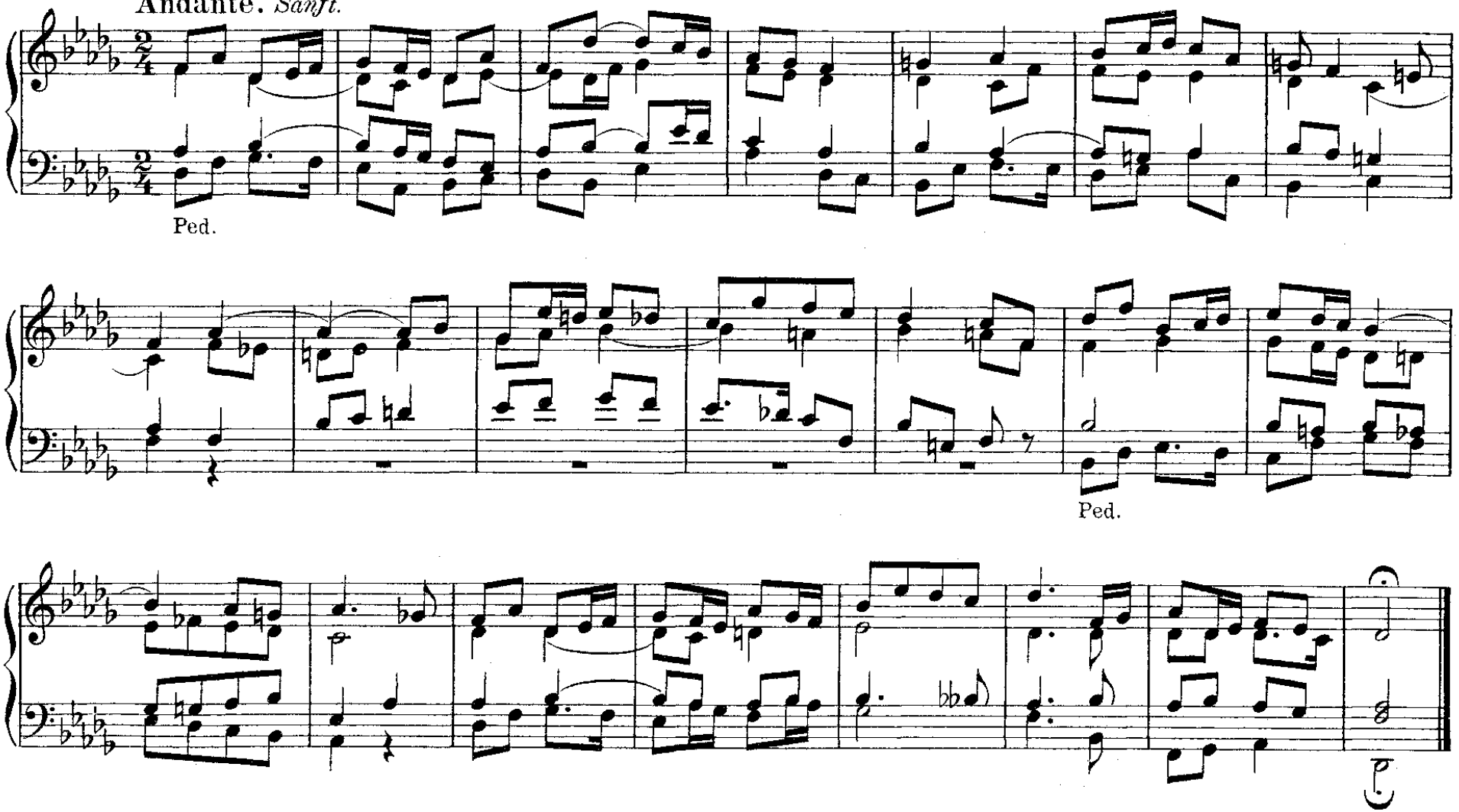
mfp

p



20. **Andante.** *Sanft.*

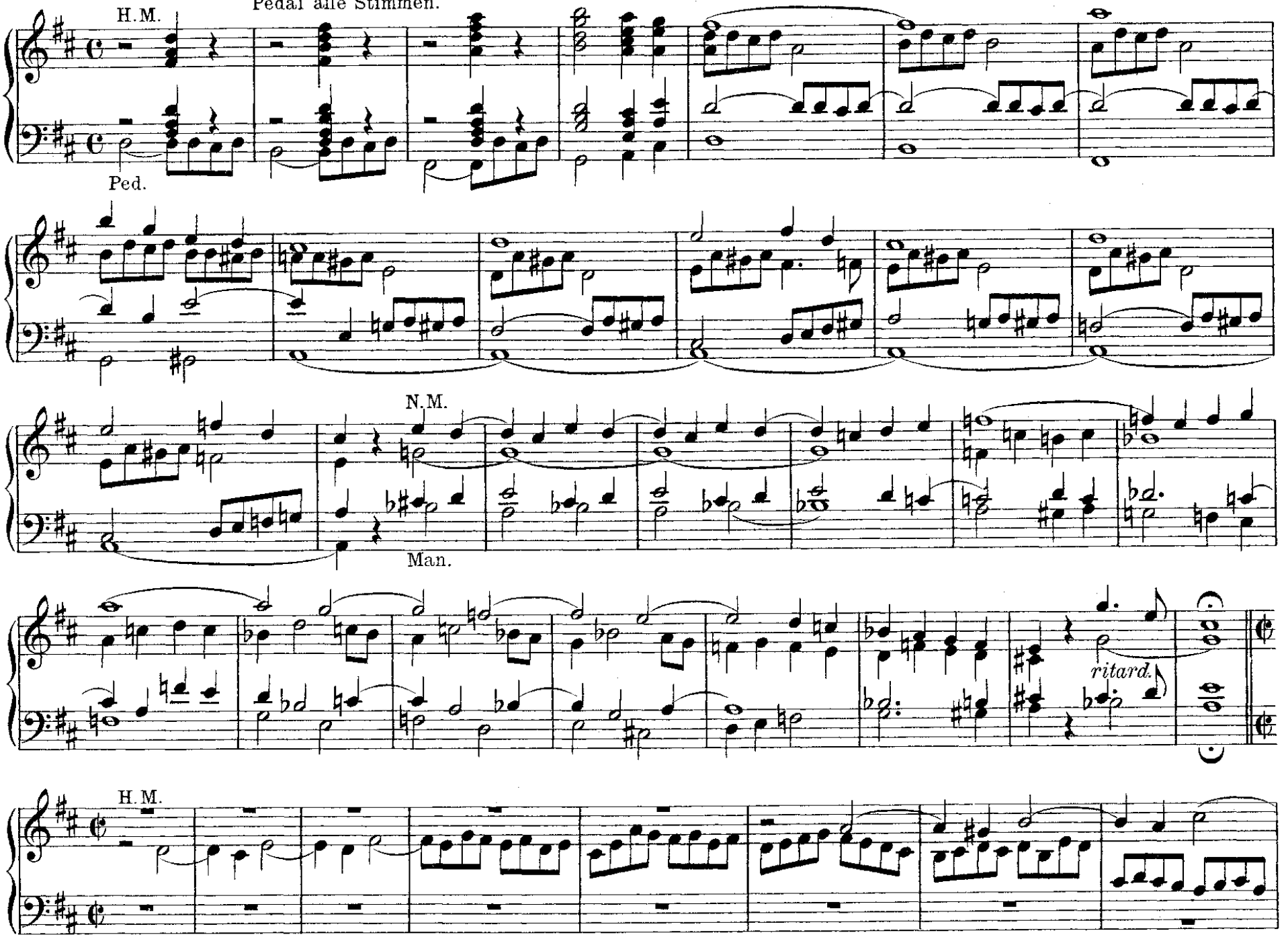
E. Rohde, 1828 – 1883.

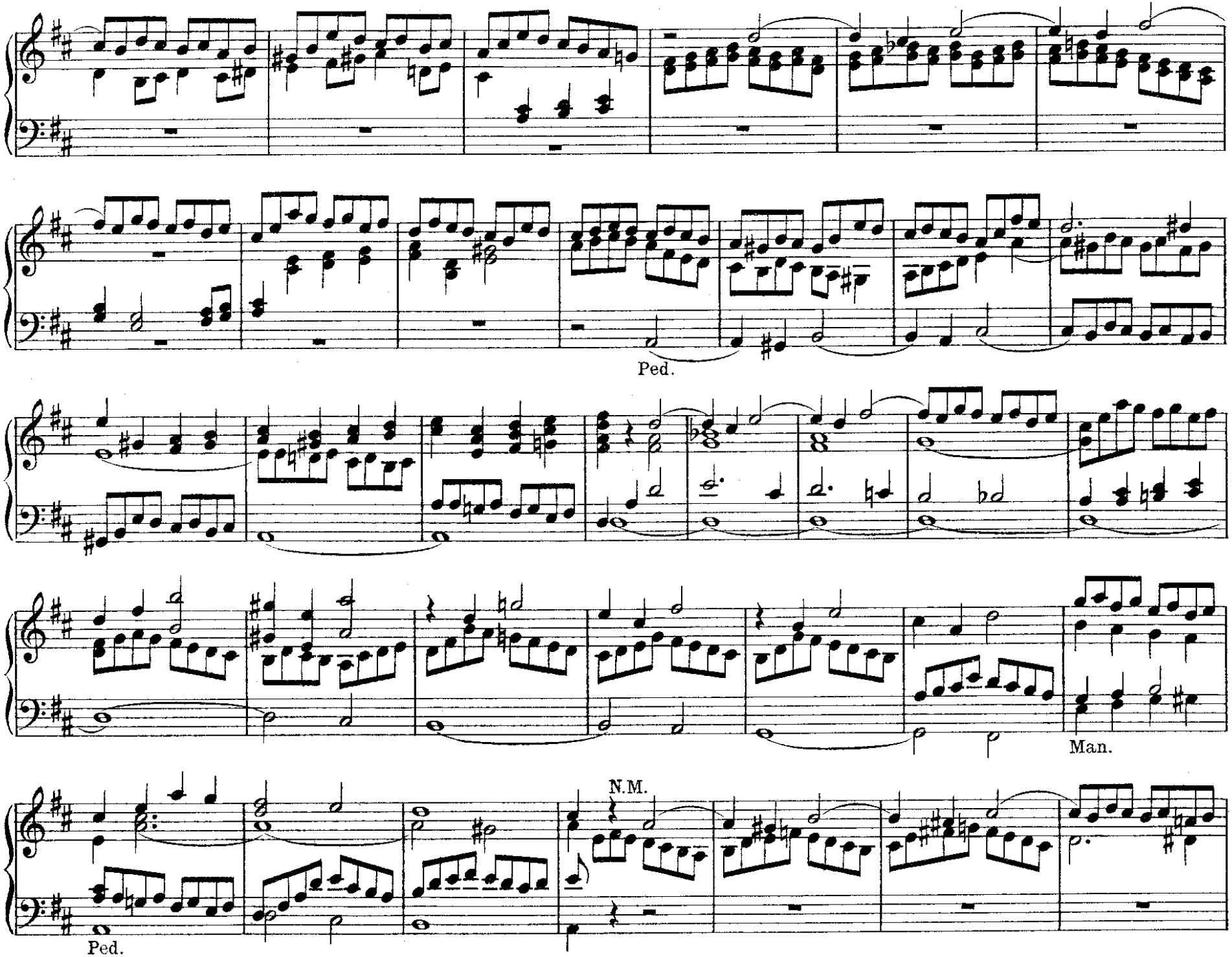


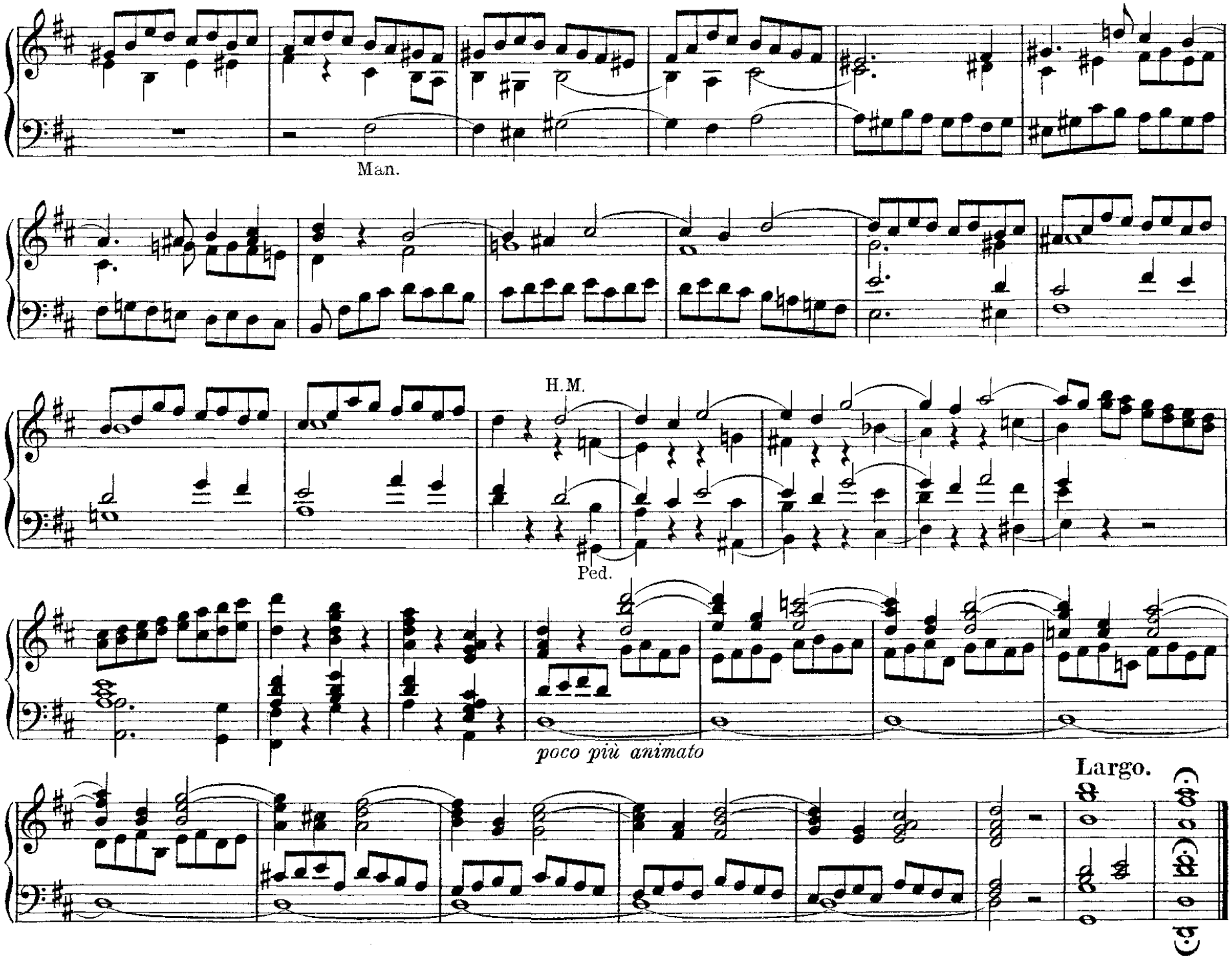
21. Maestoso.

H.M. volles Werk
N.M. einige sanfte Stimmen 8′ und 4′
Pedal alle Stimmen.

Julius André, 1808-1880.



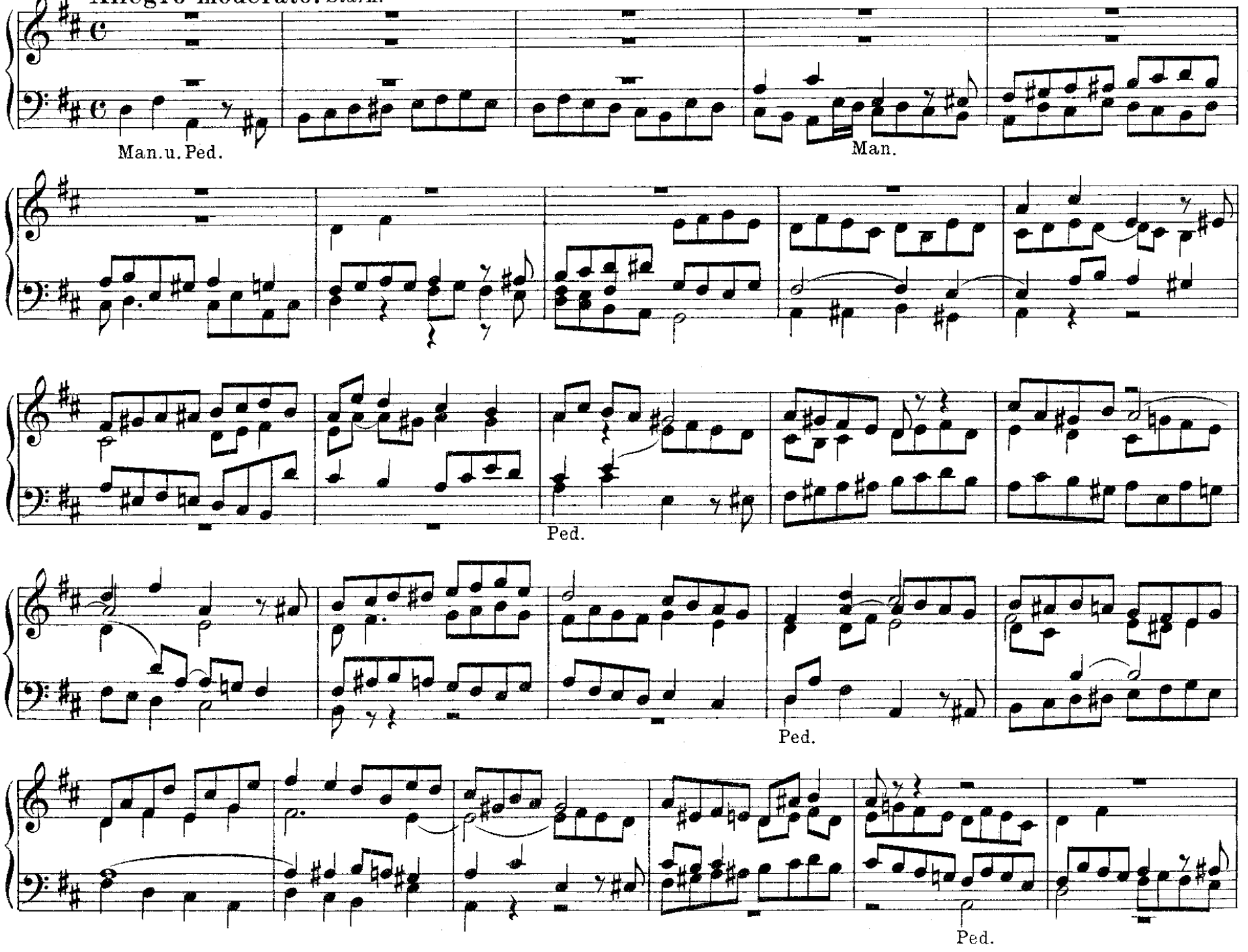

Ped.
Man.
N.M.
Ped.


Man.
H.M.
Ped.
poco più animato
Largo.

22. Fuga.

Fr. W. Bach, 1710 - 1784.

Allegro moderato. *Stark.*



Ped.

23. „Halleluja“ aus „Messias.“ (Nachspiel für die hohen Feste.)

G. F. Händel. 1685-1759.
(Für die Orgel v. H. K.)

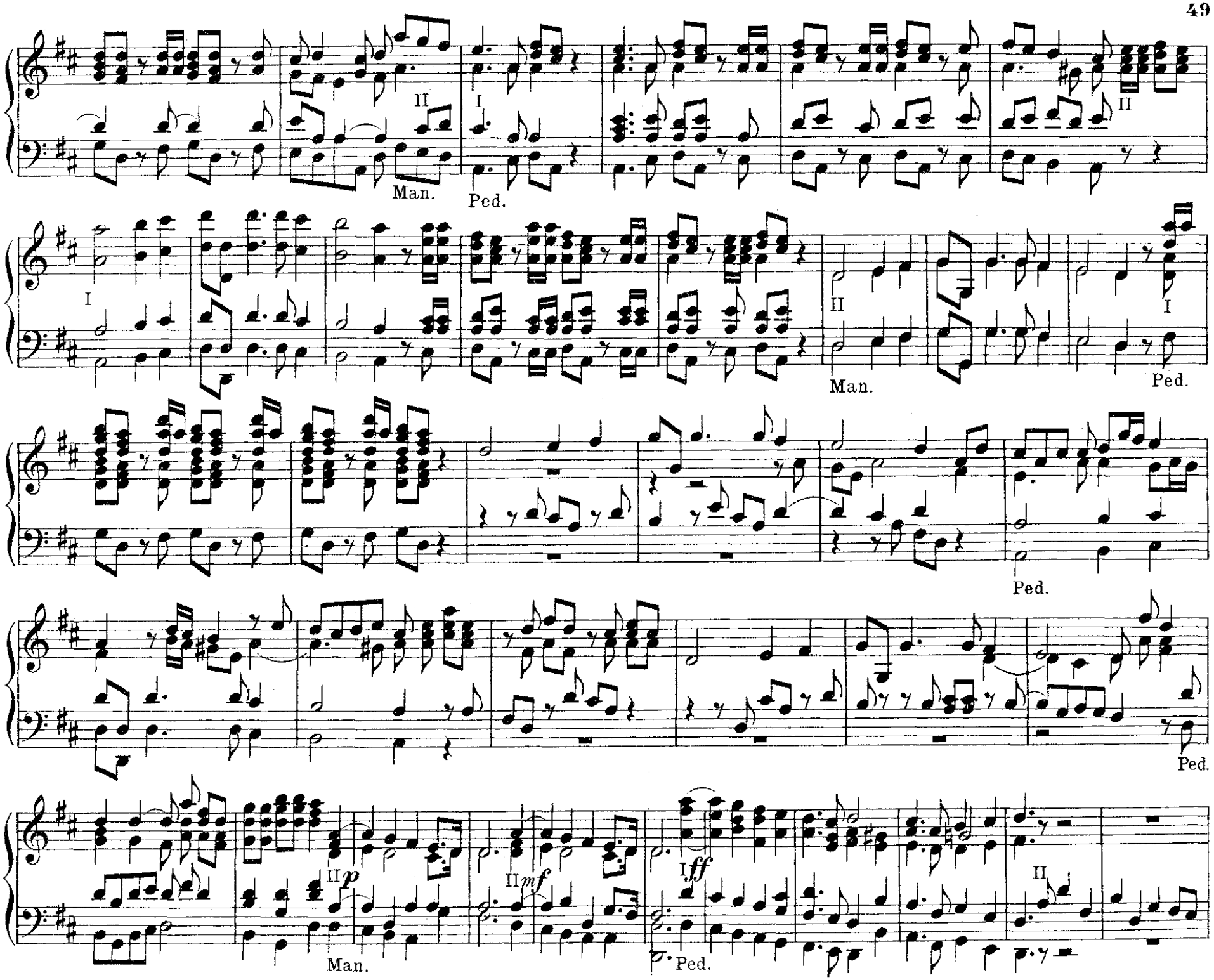
Allegro maestoso. Volles Werk.

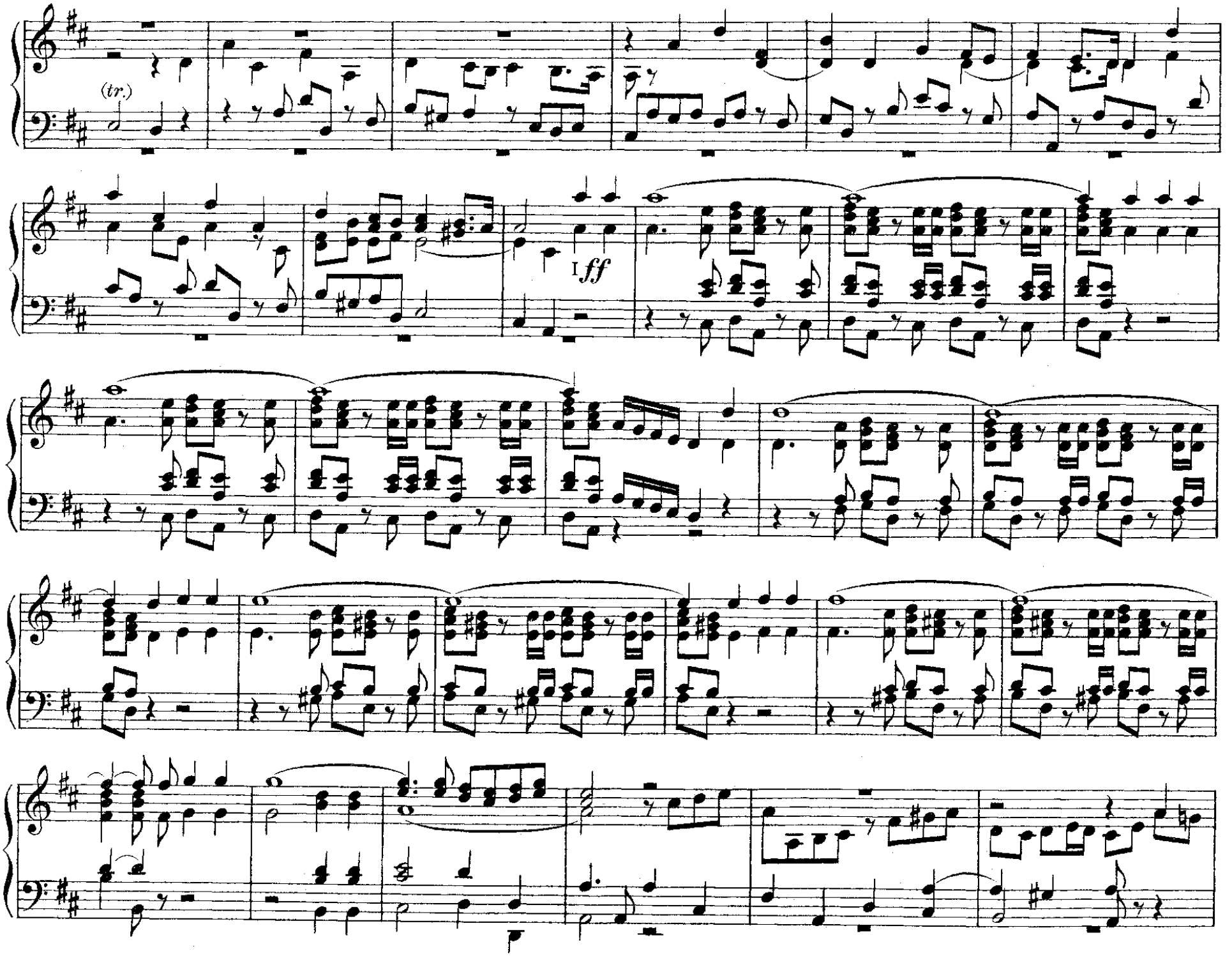
II

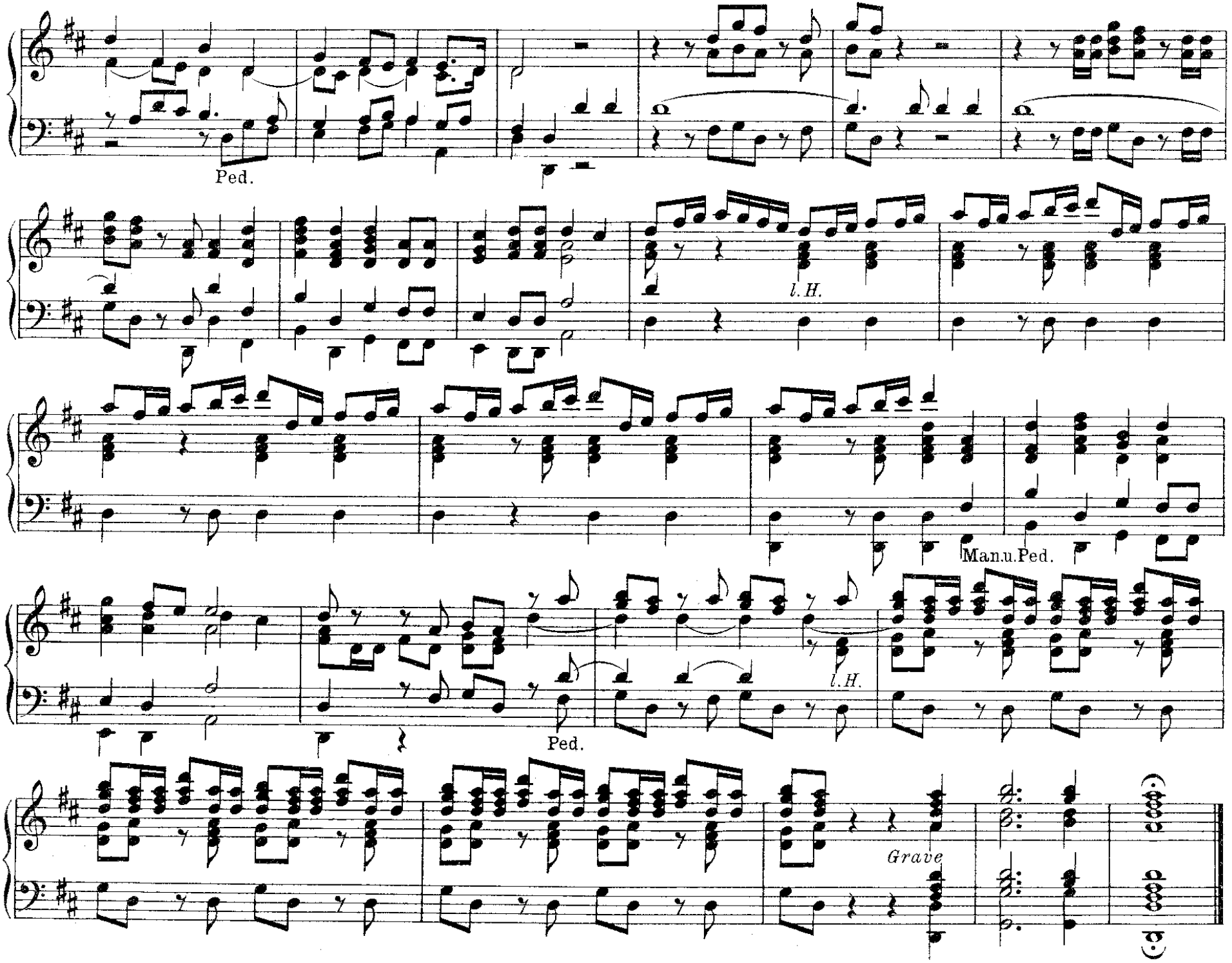
I

Man.

Ped.


II
Man.
I
Ped.
II
I
II
Man.
I
Ped.
Ped.
Ped.
II p
II mf
I ff
Man.
Ped.
II

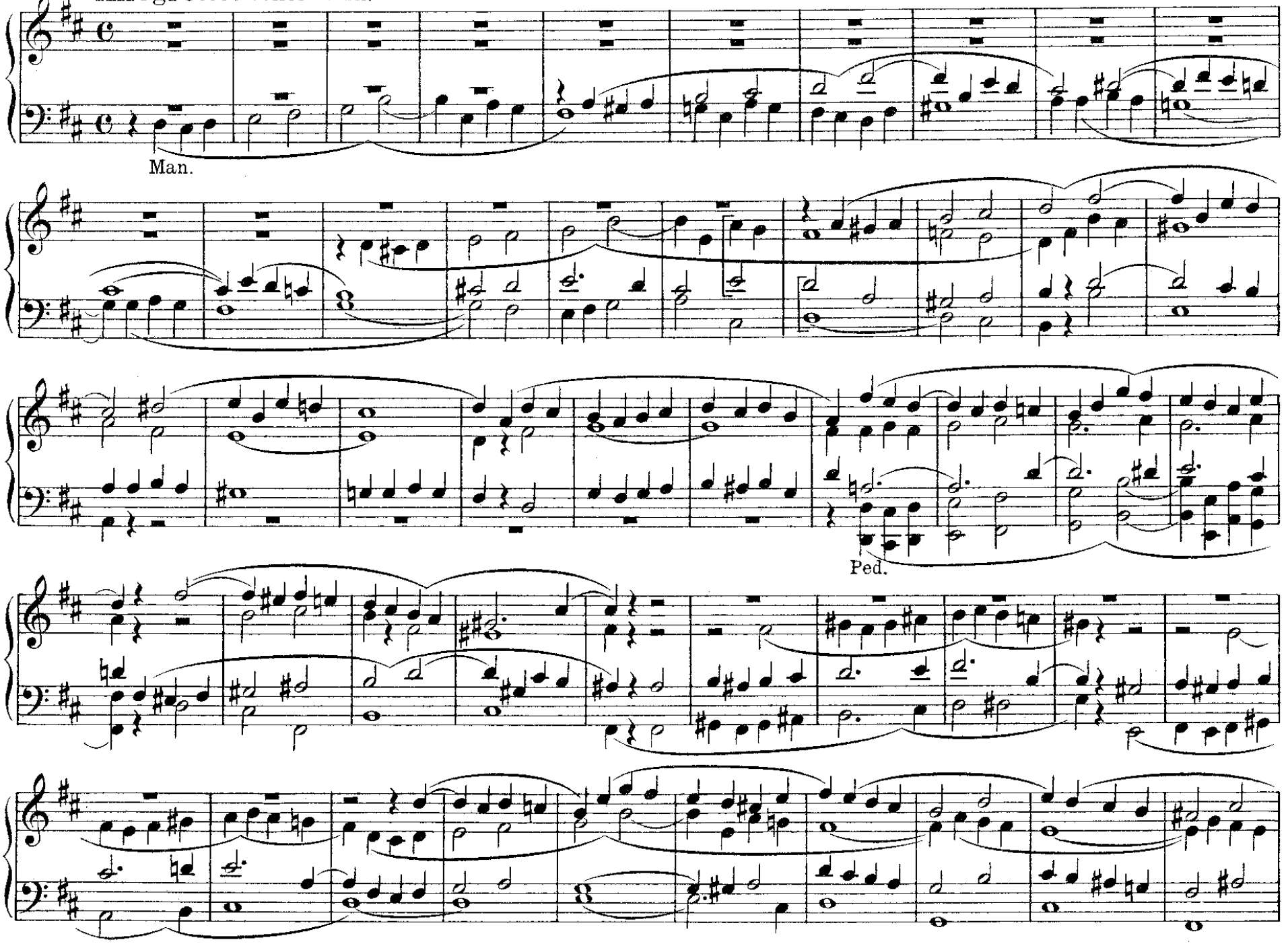

(tr.)
I ff

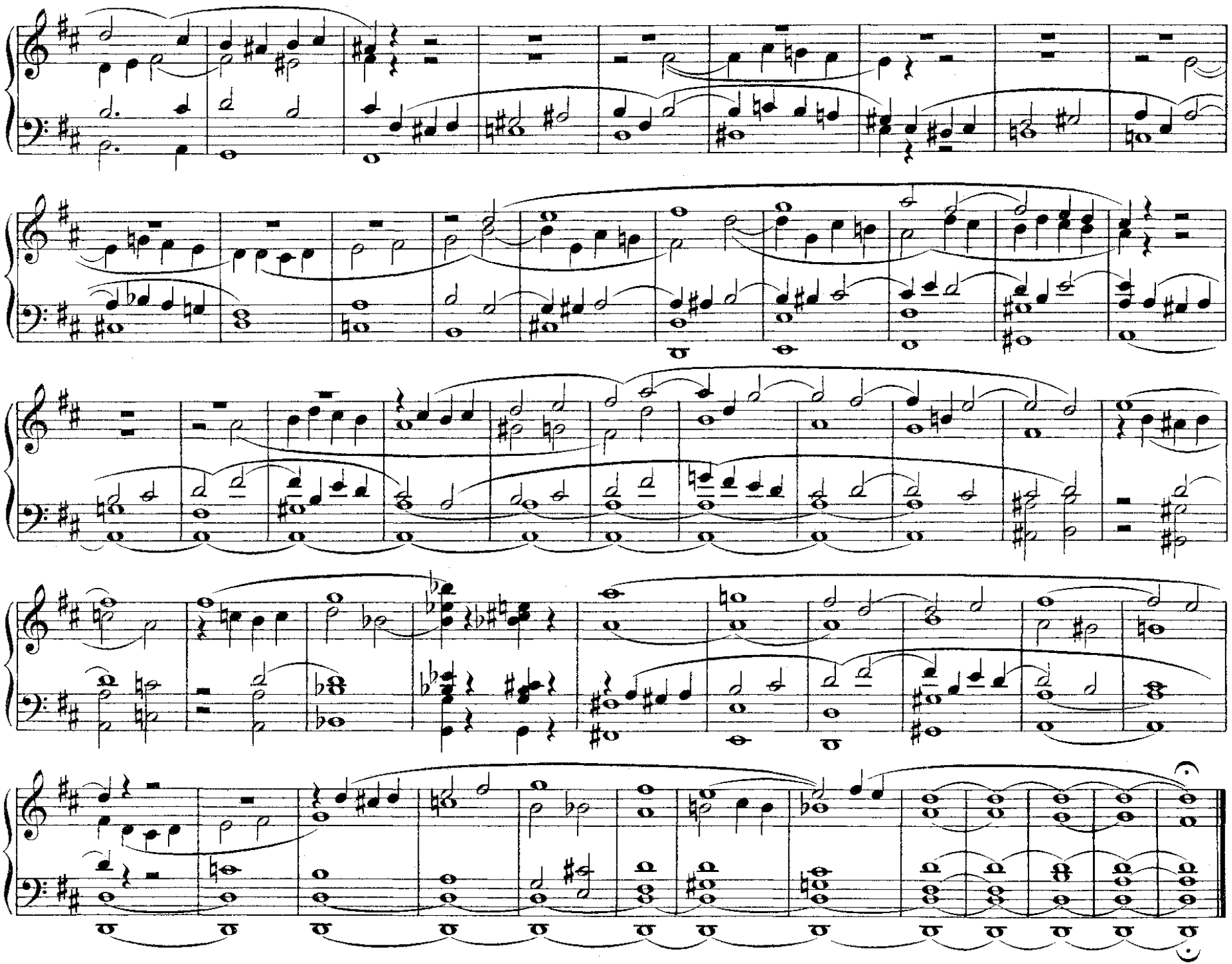

Ped.
l. H.
Man.u.Ped.
l. H.
Ped.
Grave

24.

A. Hesse, 1809-1863.

Allegretto. Volles Werk.



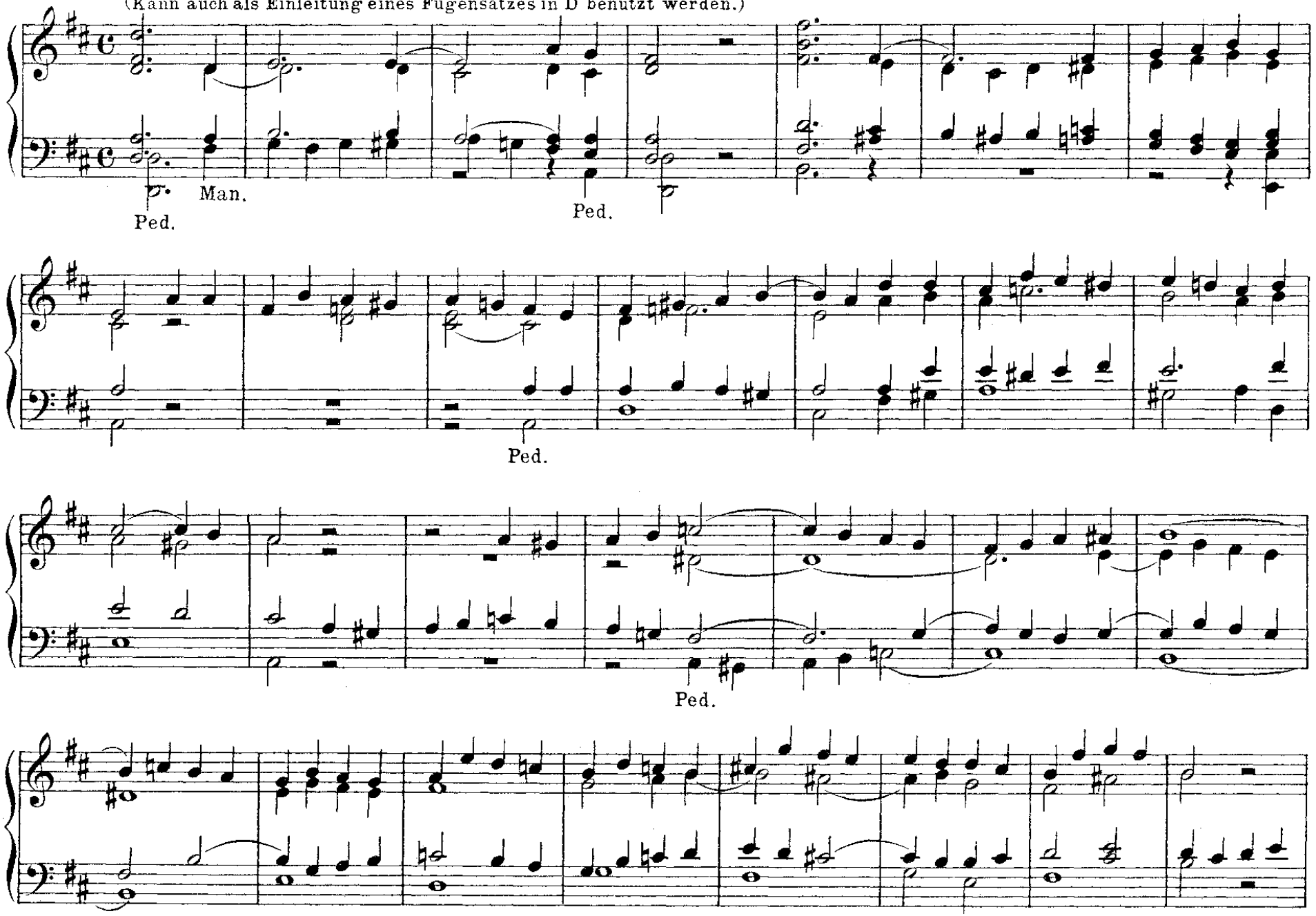


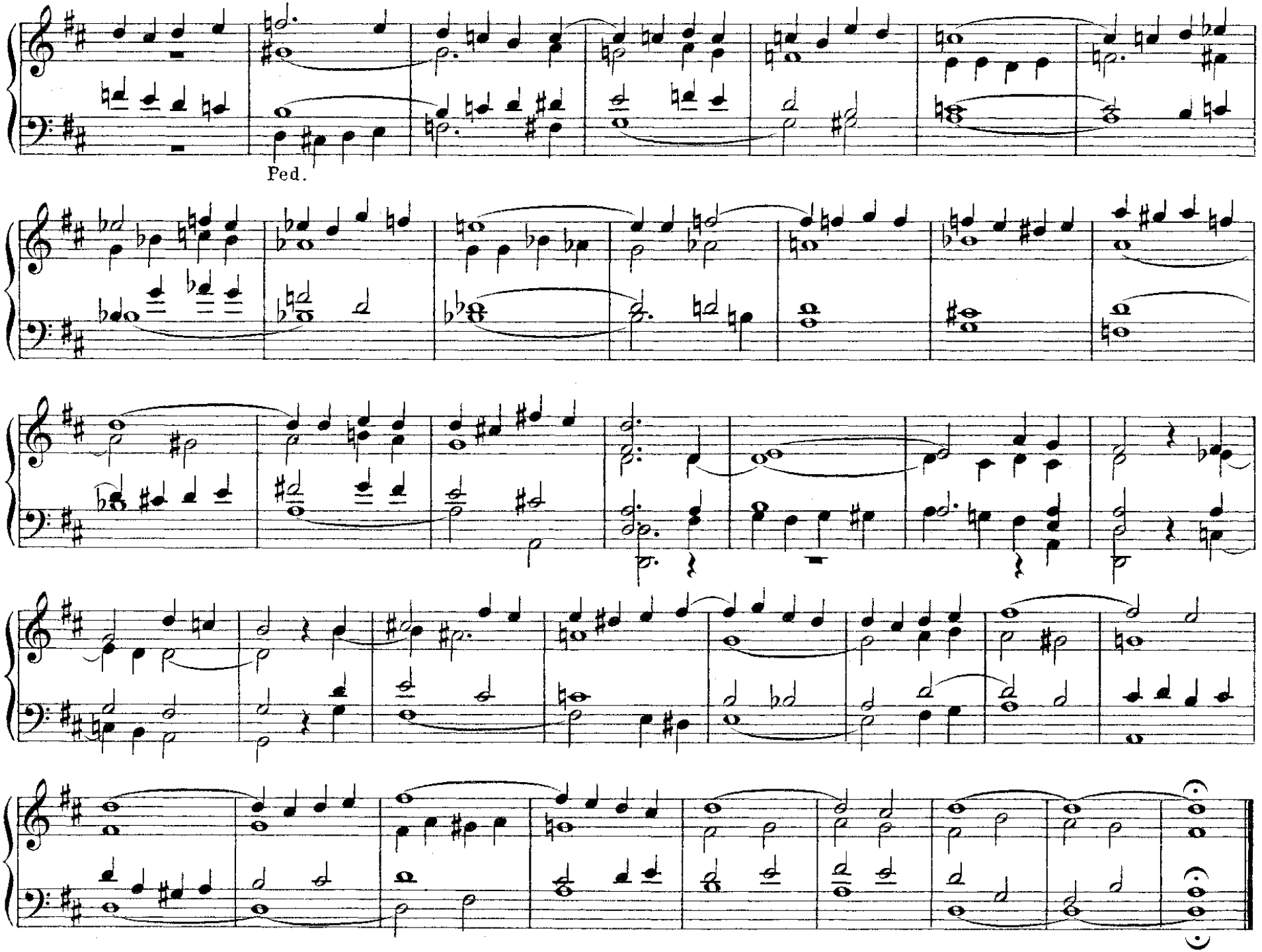
25.

Allegro maestoso. Mit vollem Werke.

(Kann auch als Einleitung eines Fugensatzes in D benutzt werden.)

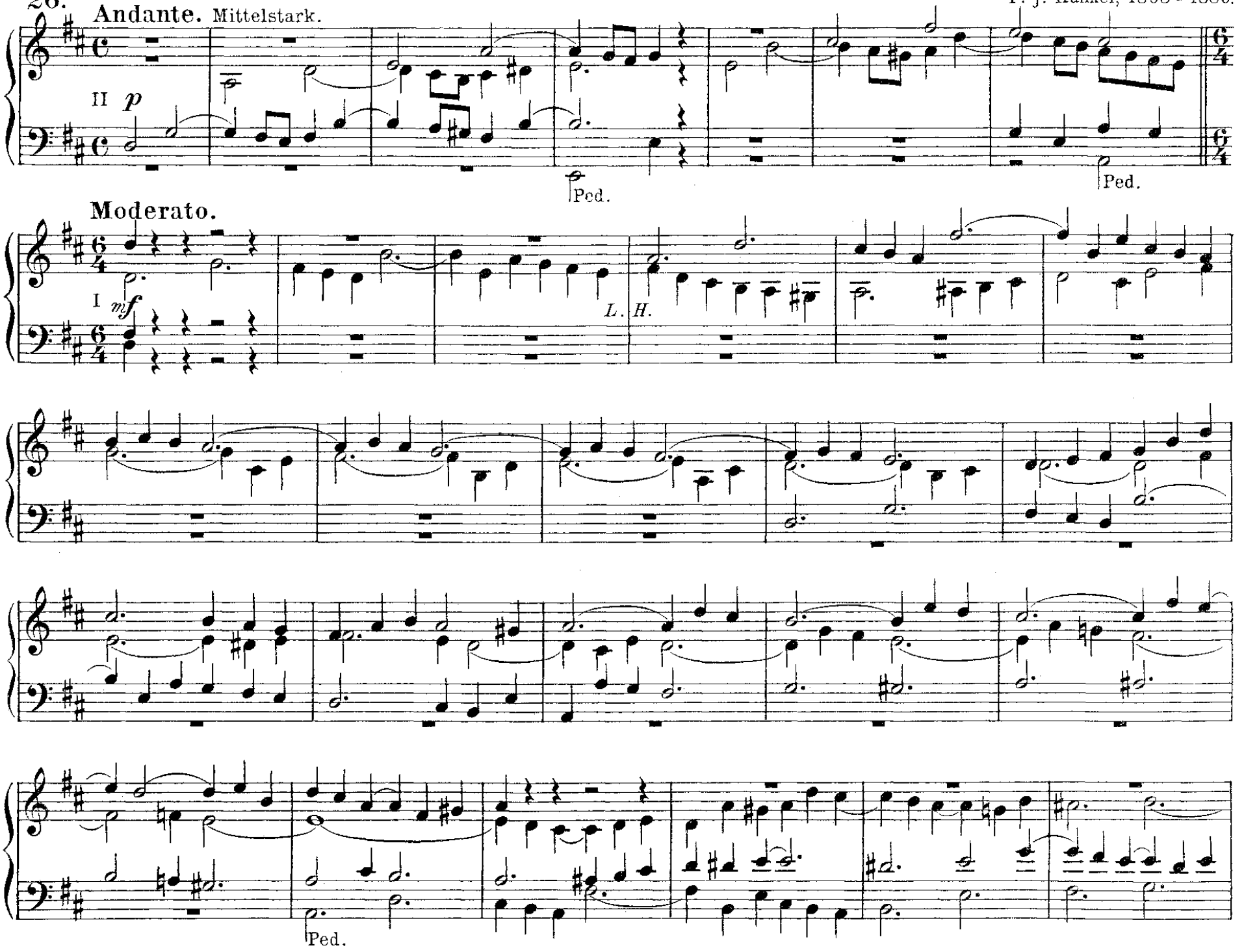
Victor Klauss, 1805 - 1881.




Ped.

26. Andante. Mittelstark.

F. J. Kunkel, 1808 - 1880.

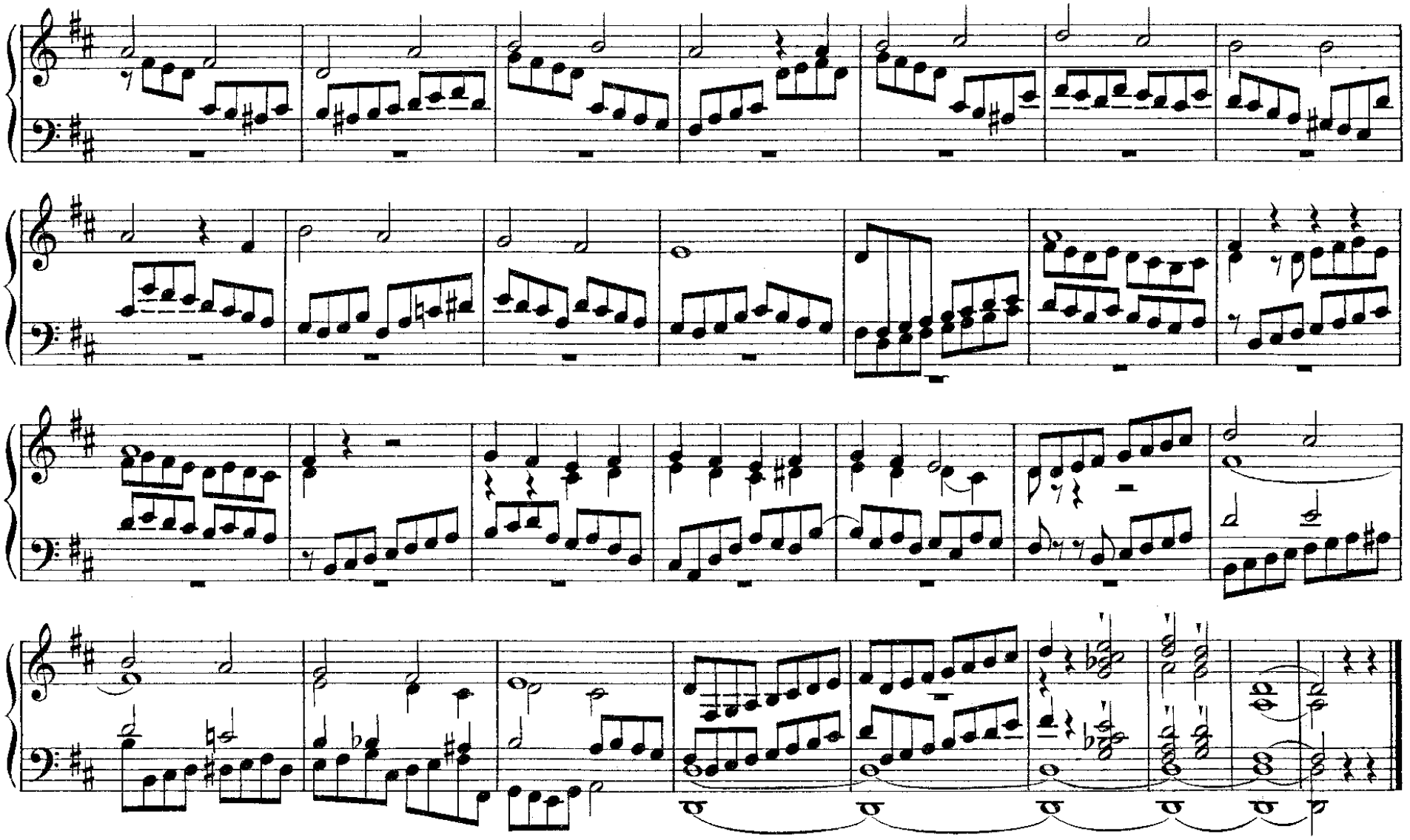


Ped.

27. Wie schön leuchtet der Morgenstern. (Vor- oder Nachspiel zu Epiphanias.)

C. Kuntze, 1817-1883.

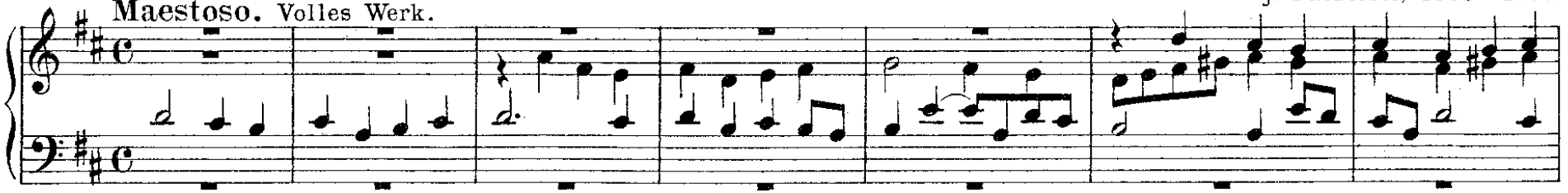
Bewegt. Mit voller Orgel.

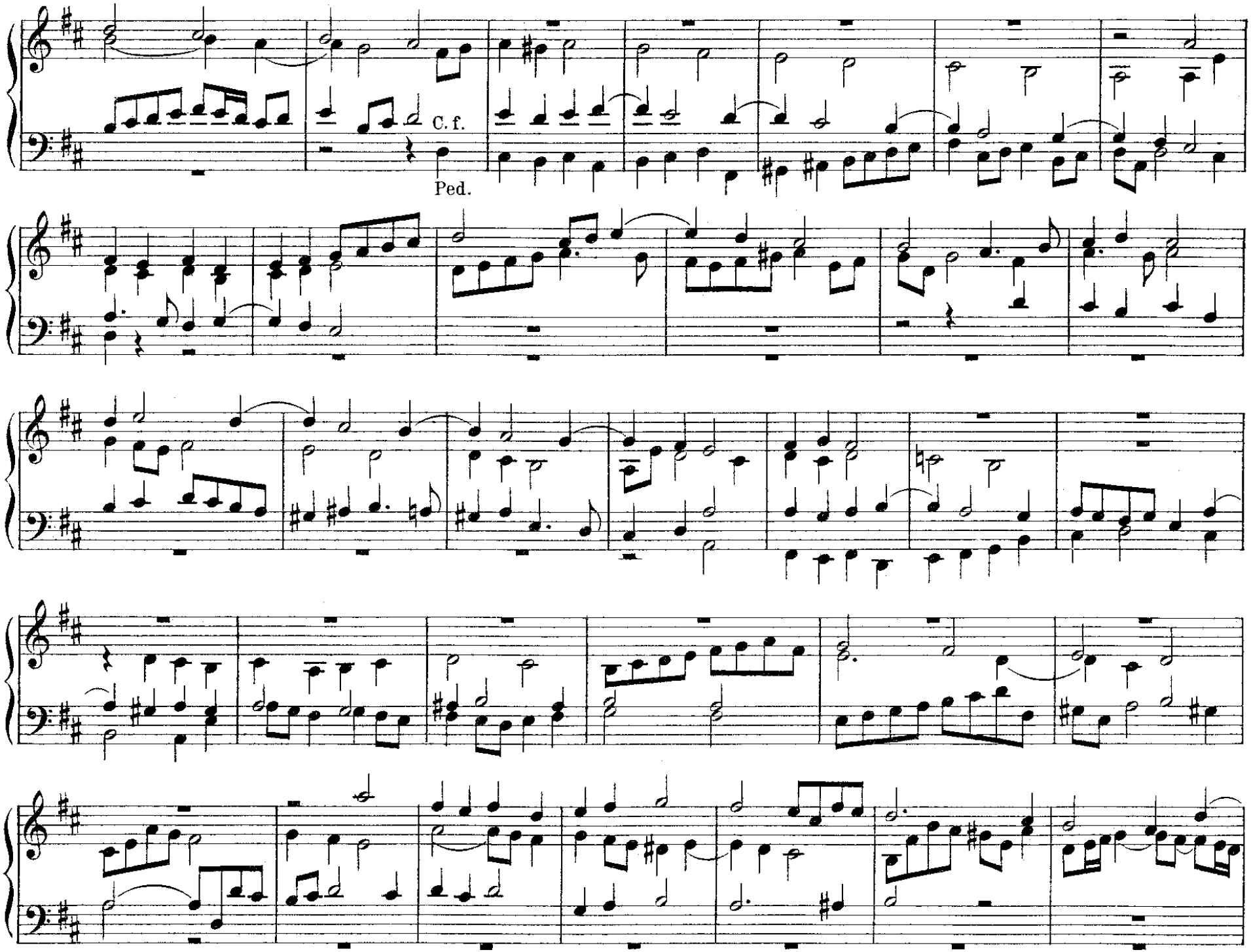


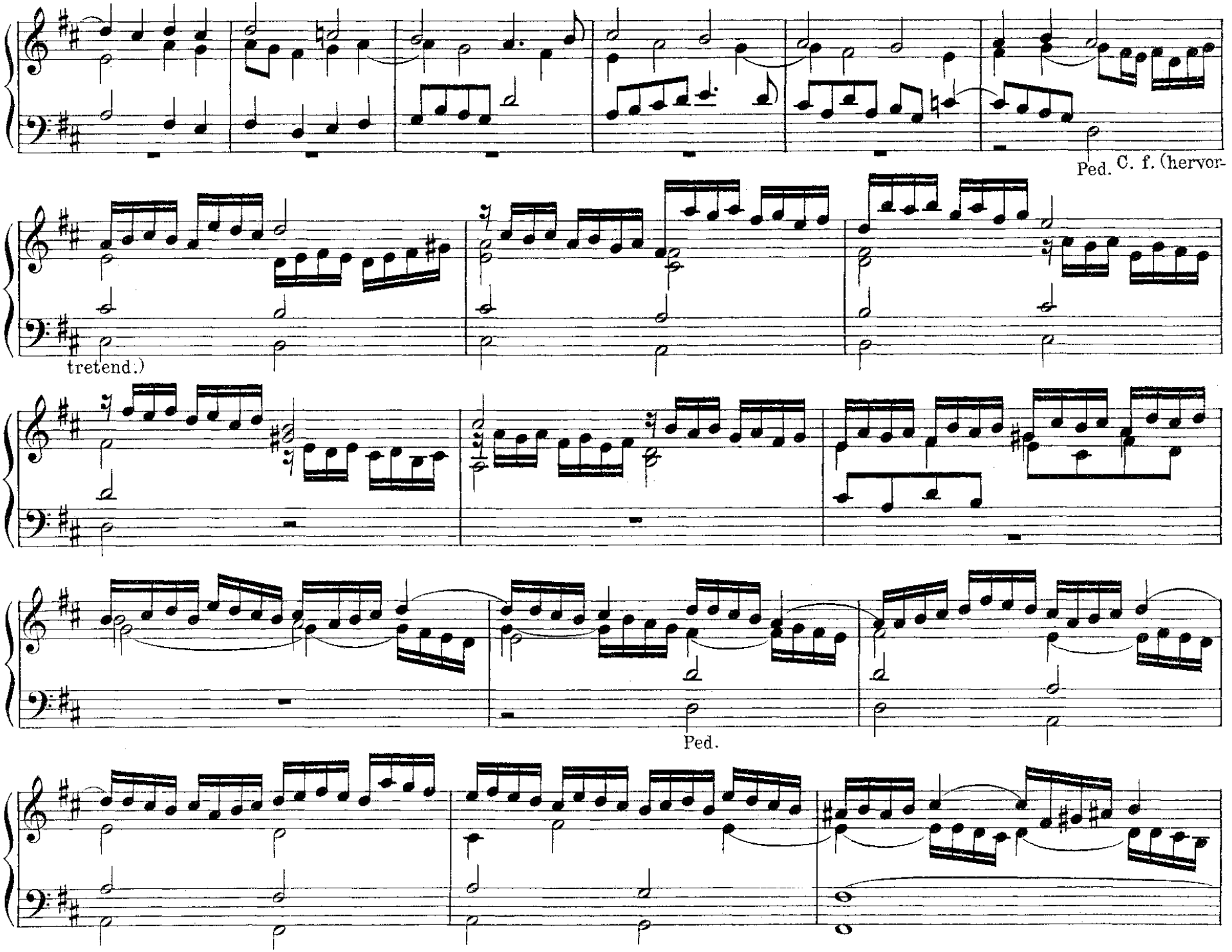
28. Vom Himmel hoch, da komm ich her. (Vor- oder Nachspiel.)

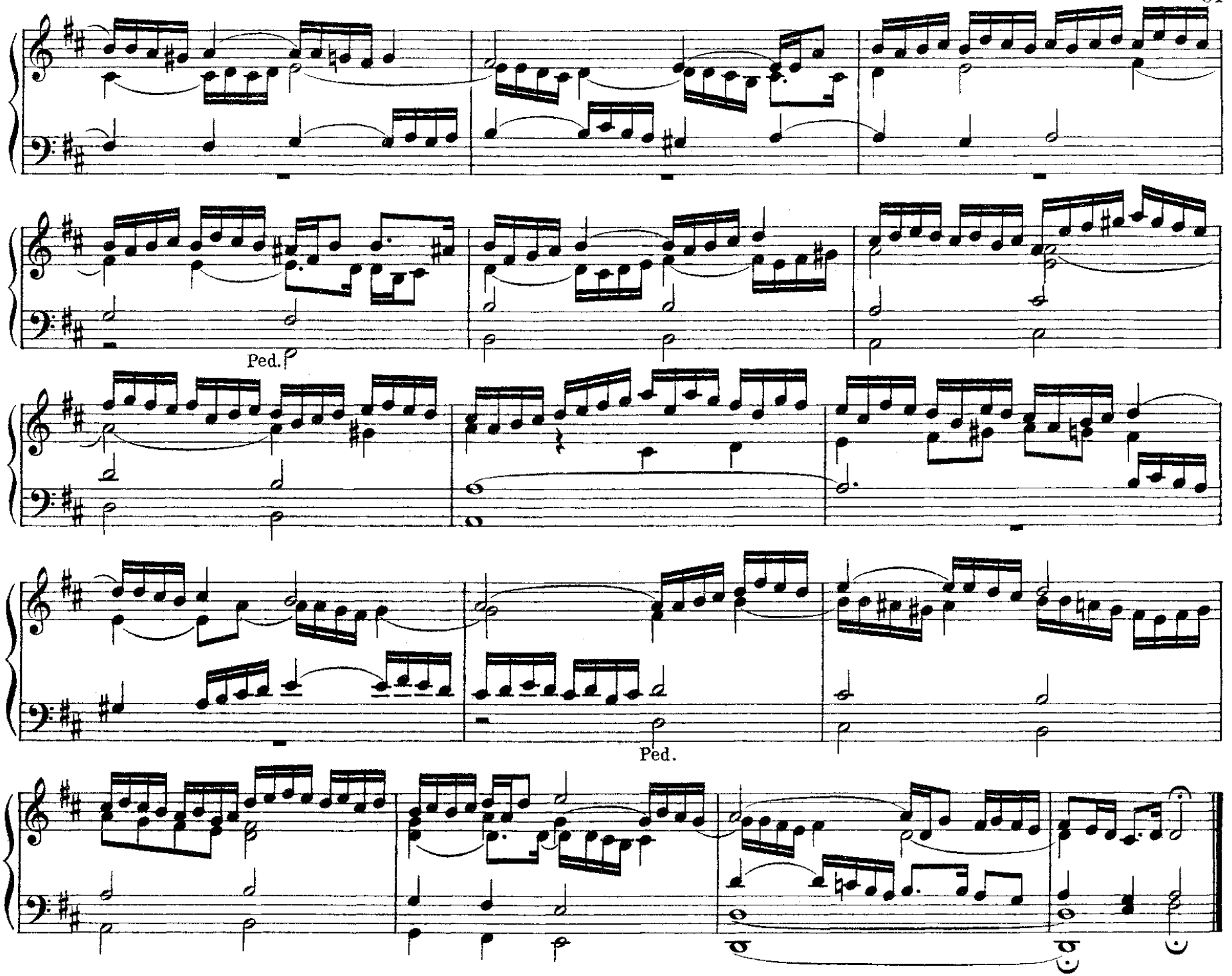
J. Pachelbel, 1653 - 1706.

Maestoso. Volles Werk.




C. f.
Ped.

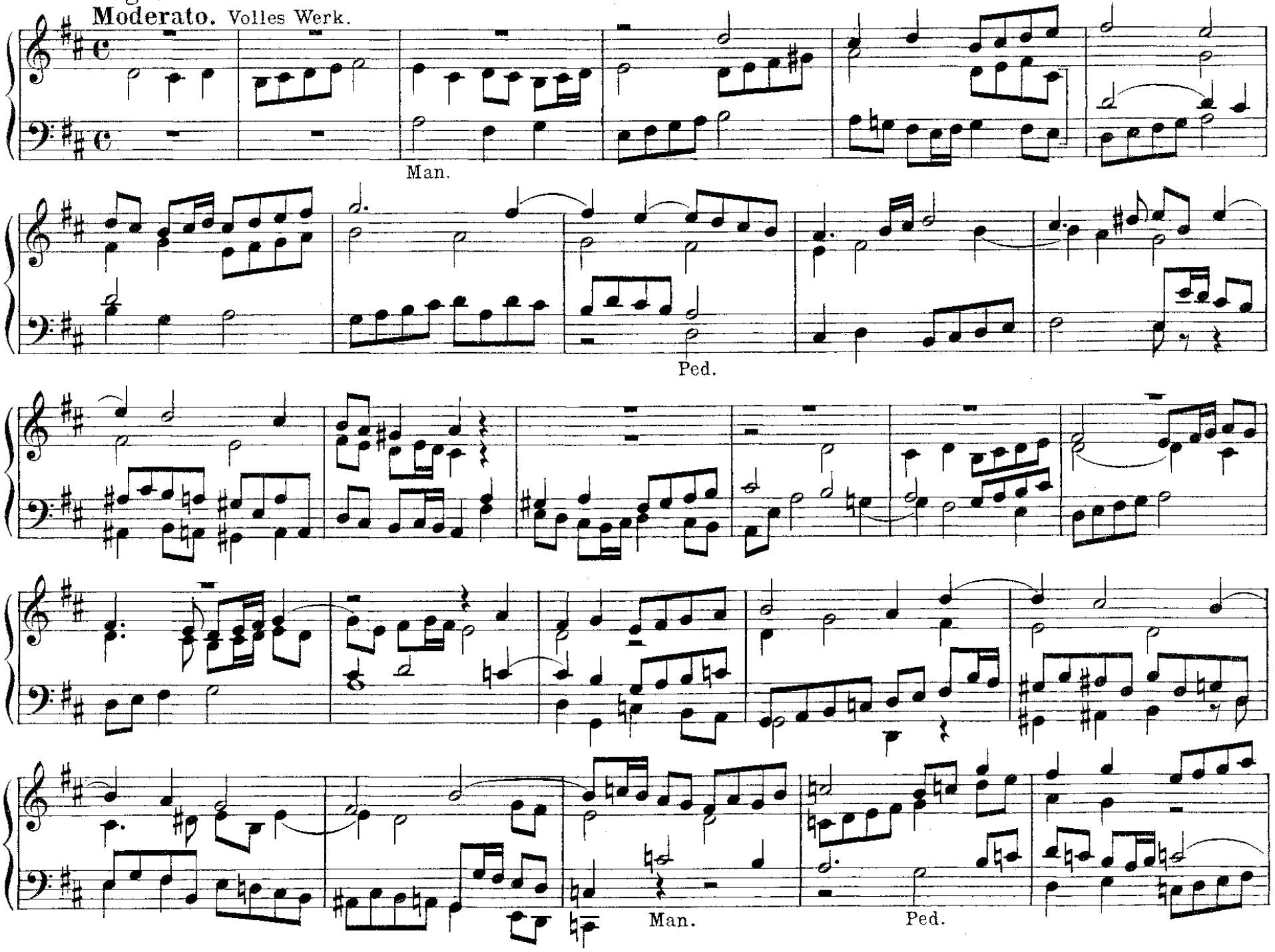

Ped. C. f. (hervor-
tretend.)
Ped.


Ped.
Ped.

29. Fuga.

J. Seeger, 1716 - 1782.

Moderato. Volles Werk.



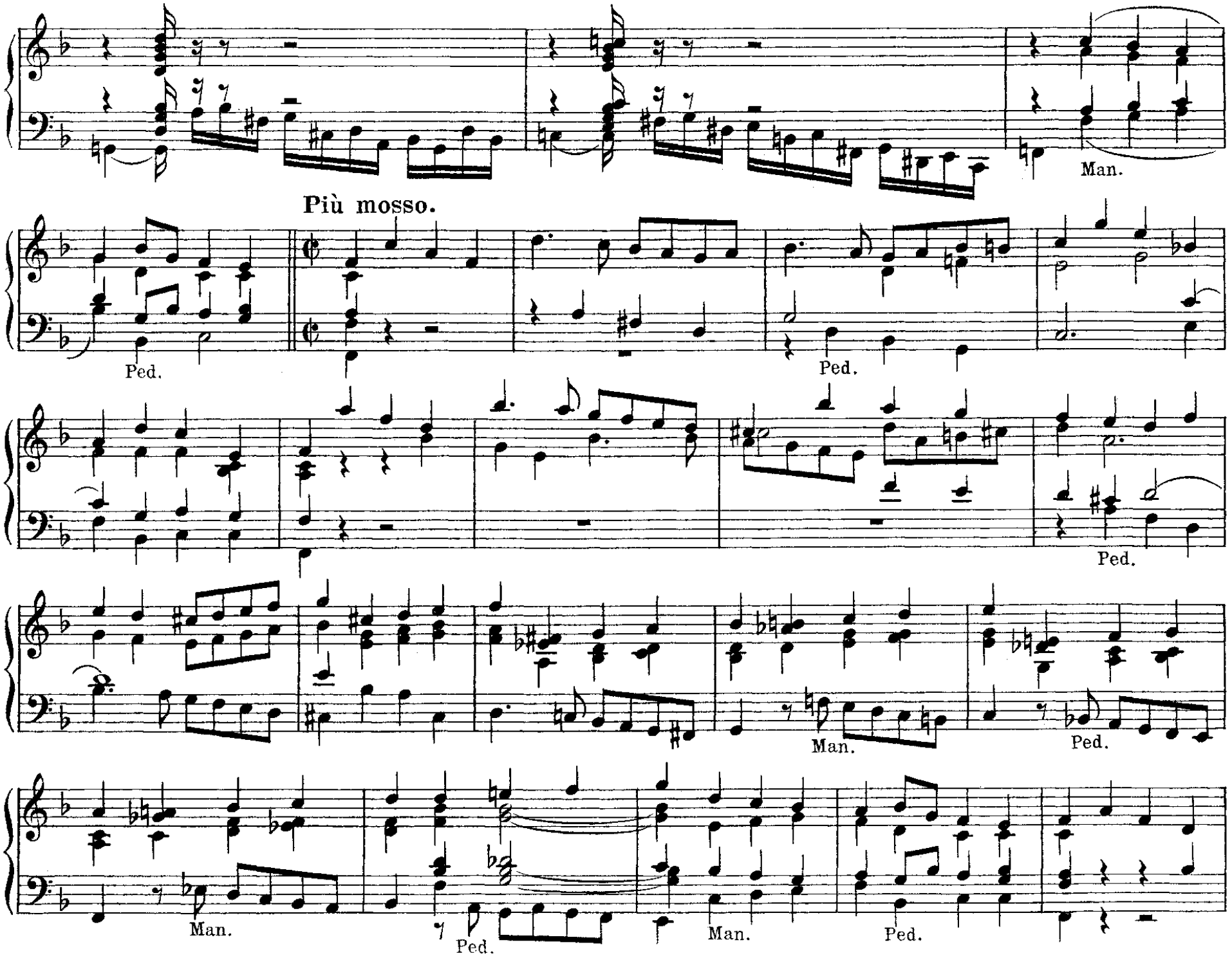
Ped.

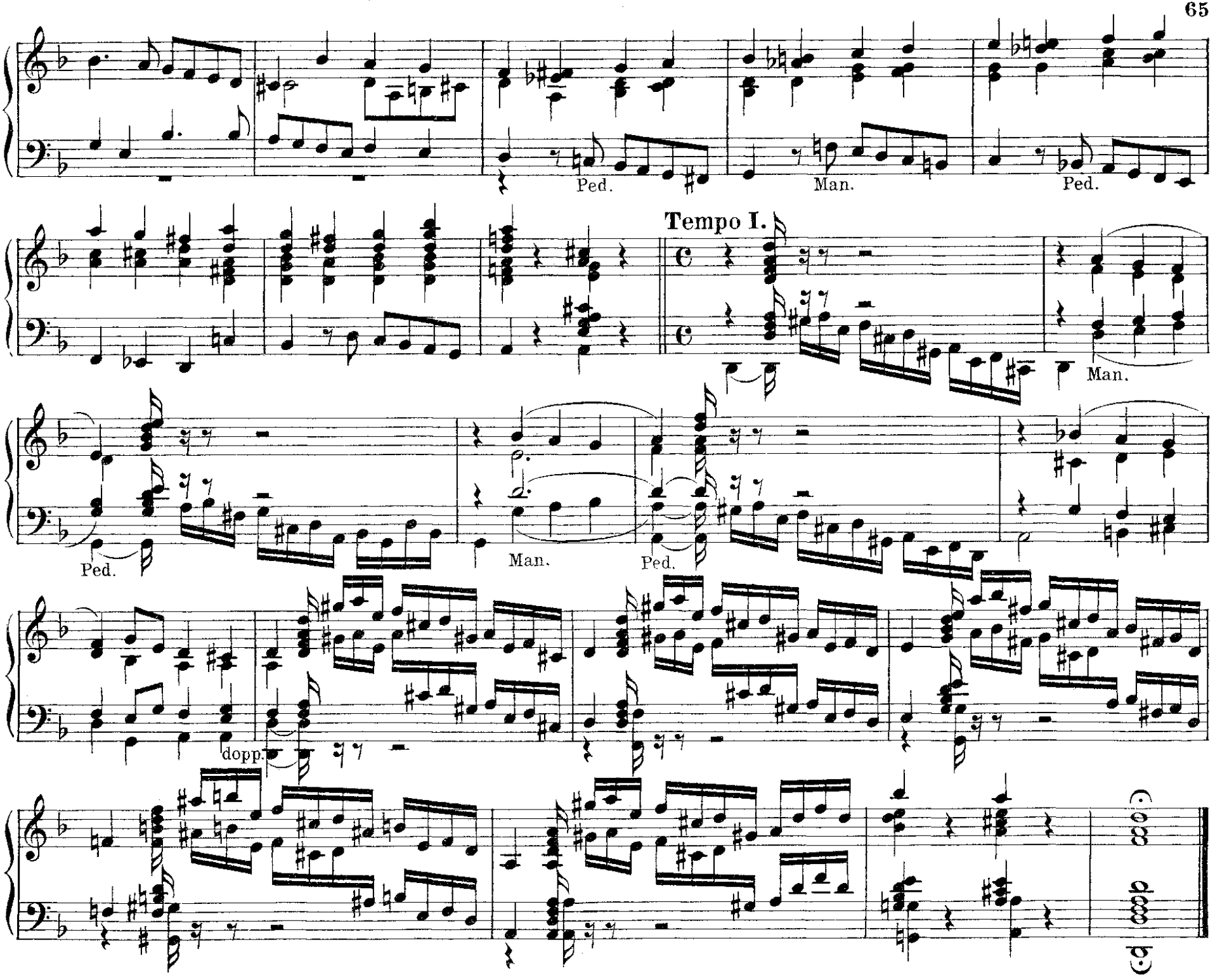
30. Andante maestoso. Volles Werk.

Julius André, 1808 - 1880.

Ped. Man. Ped. Man.

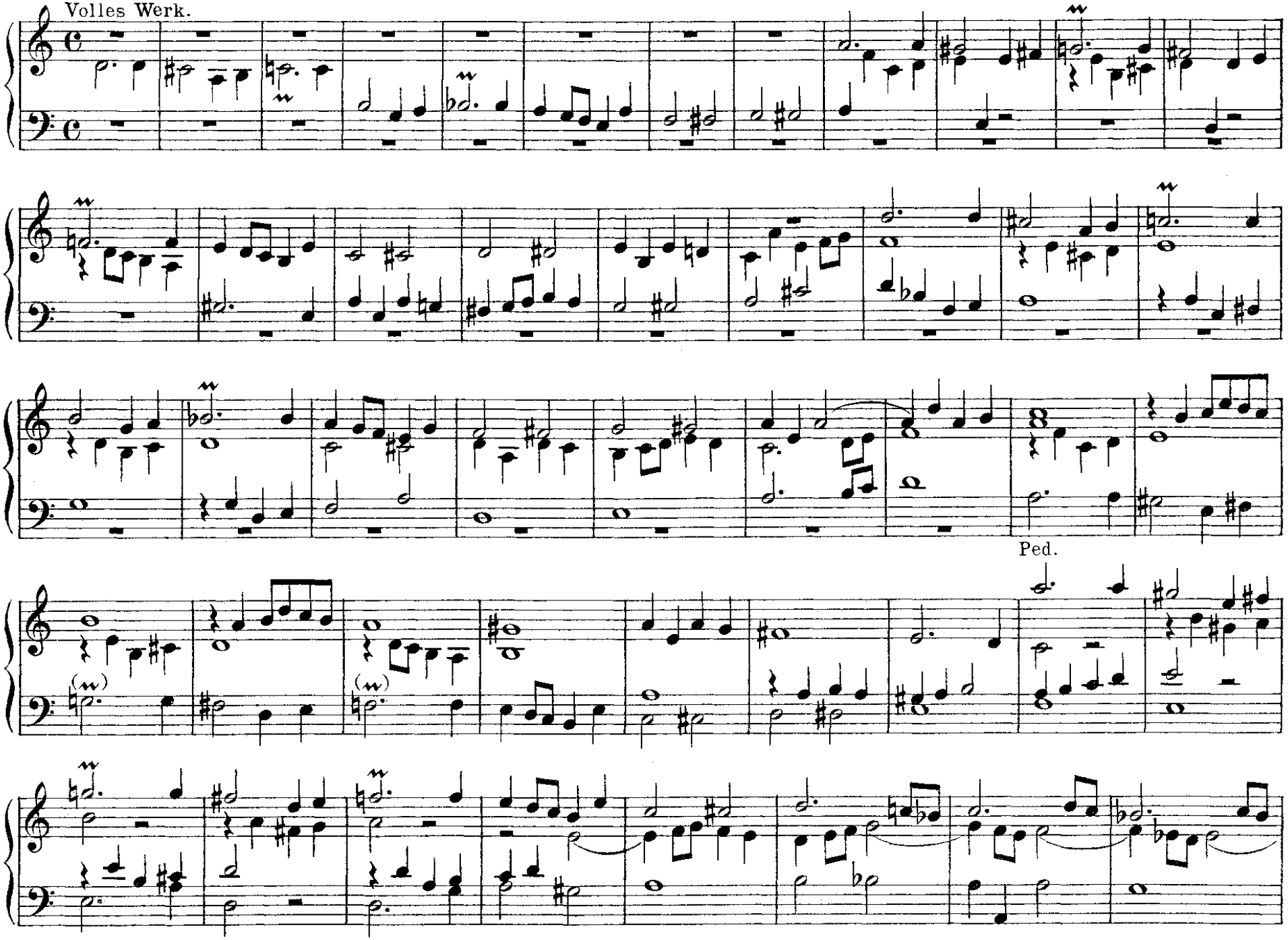
Ped. Man. Ped.

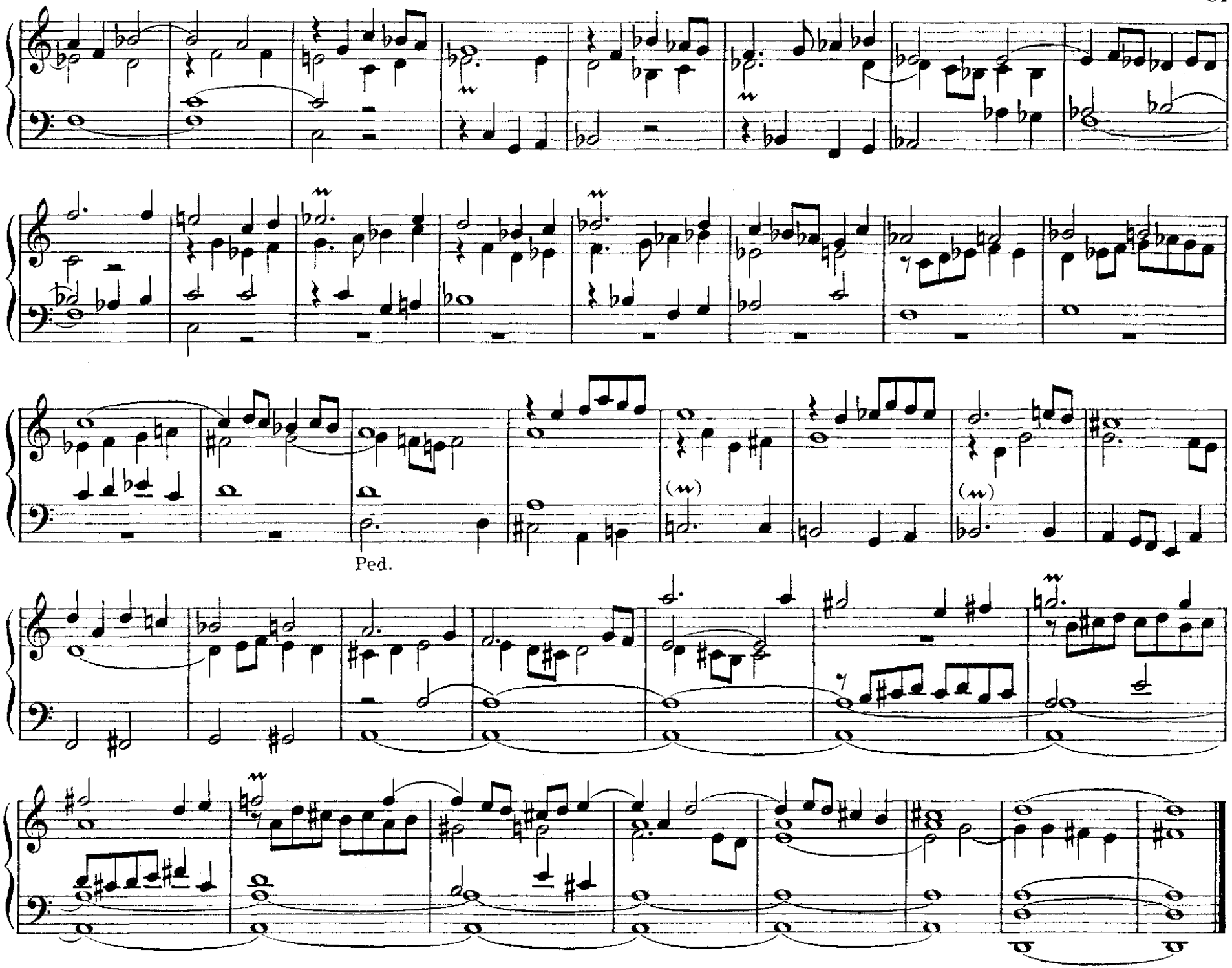

Man.
Più mosso.
Ped.
Ped.
Ped.
Man.
Ped.
Man.
Ped.
Man.
Ped.


Ped.
Man.
Ped.
Tempo I.
Man.
Ped.
Man.
Ped.
dopp.

31. Fuga.

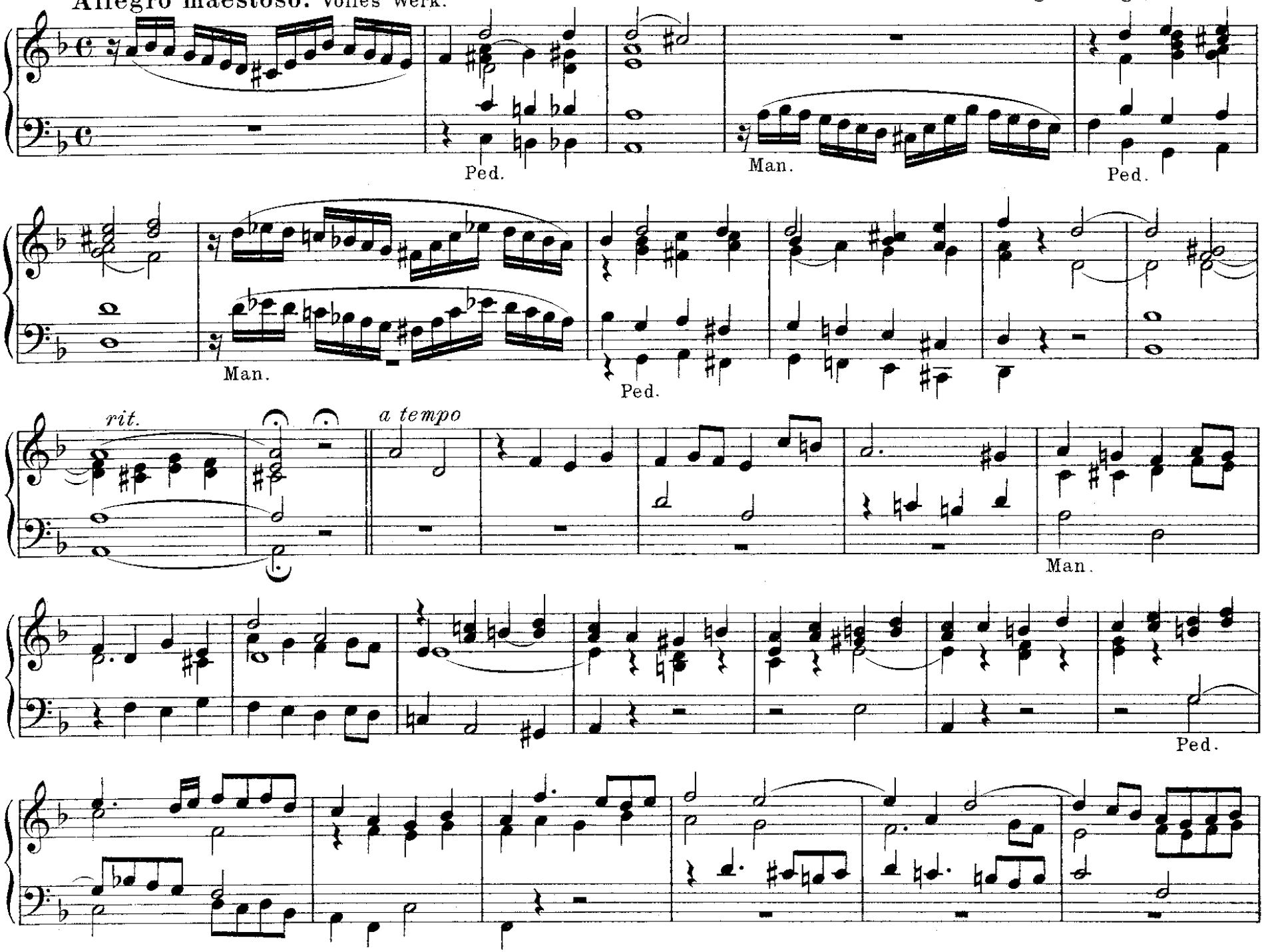
Ph. E. Bach, 1714 - 1788.

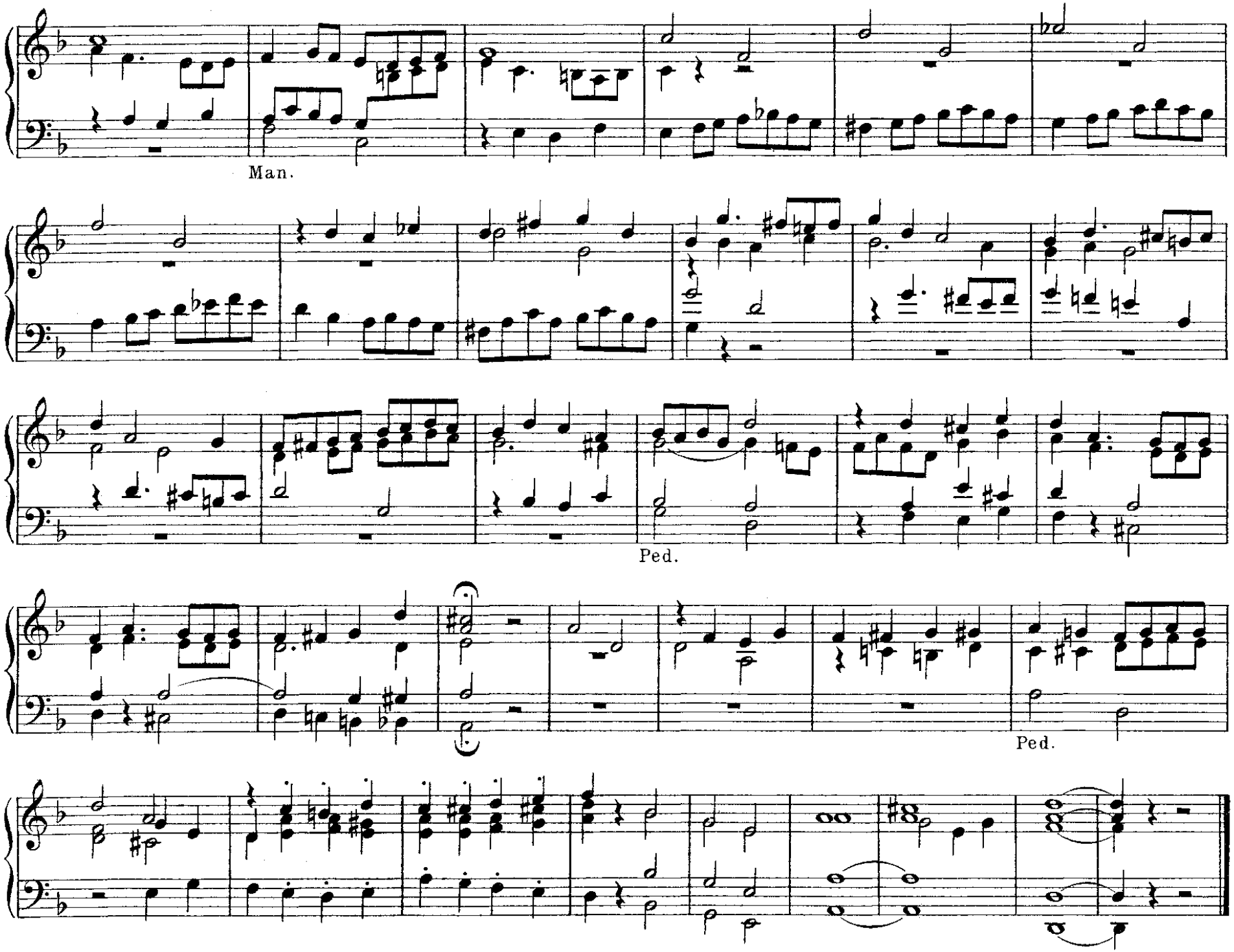



Ped.

32. Allegro maestoso. Volles Werk.

August Bergt, 1772-1837.

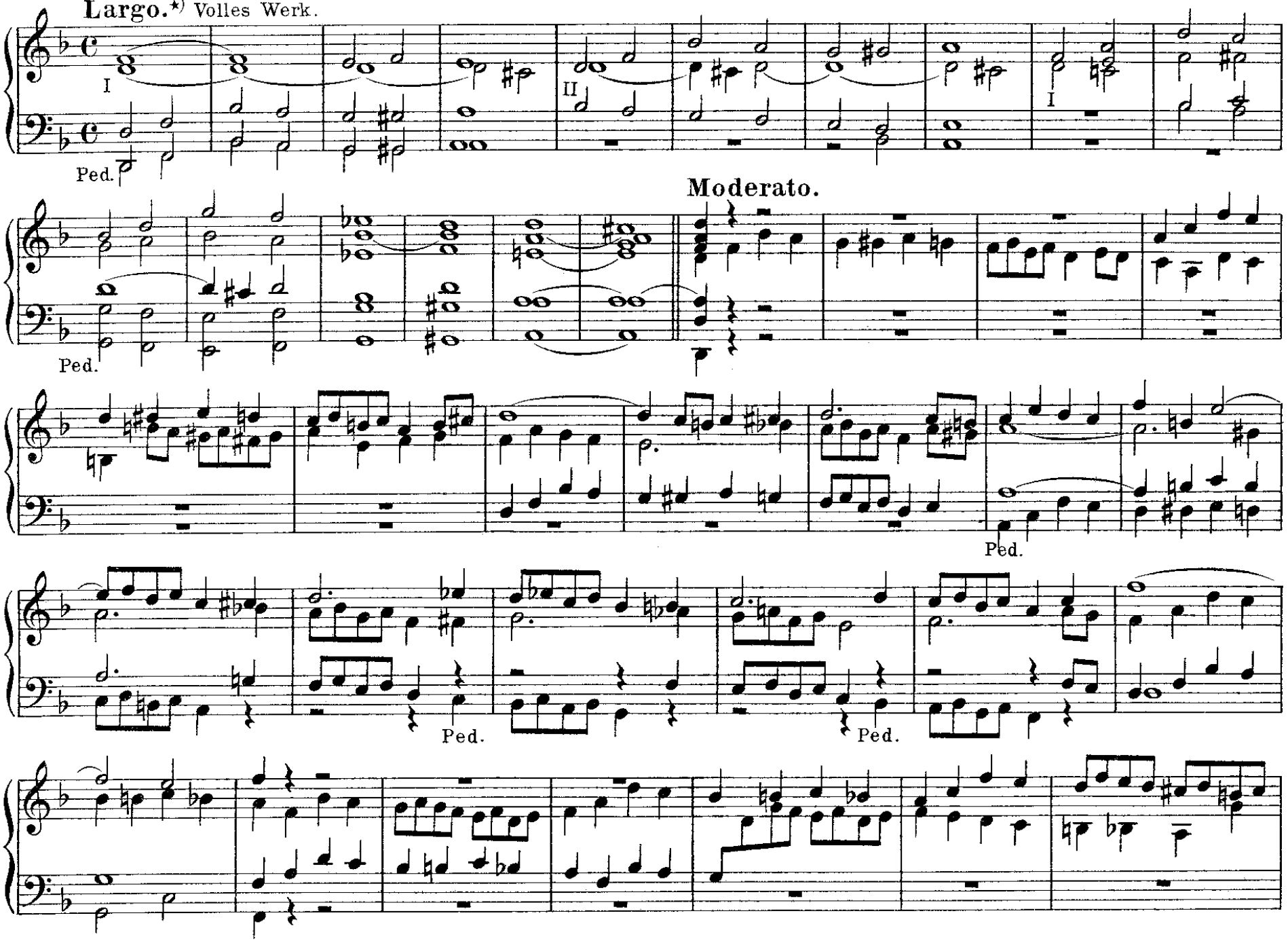



Man.
Ped.
Ped.

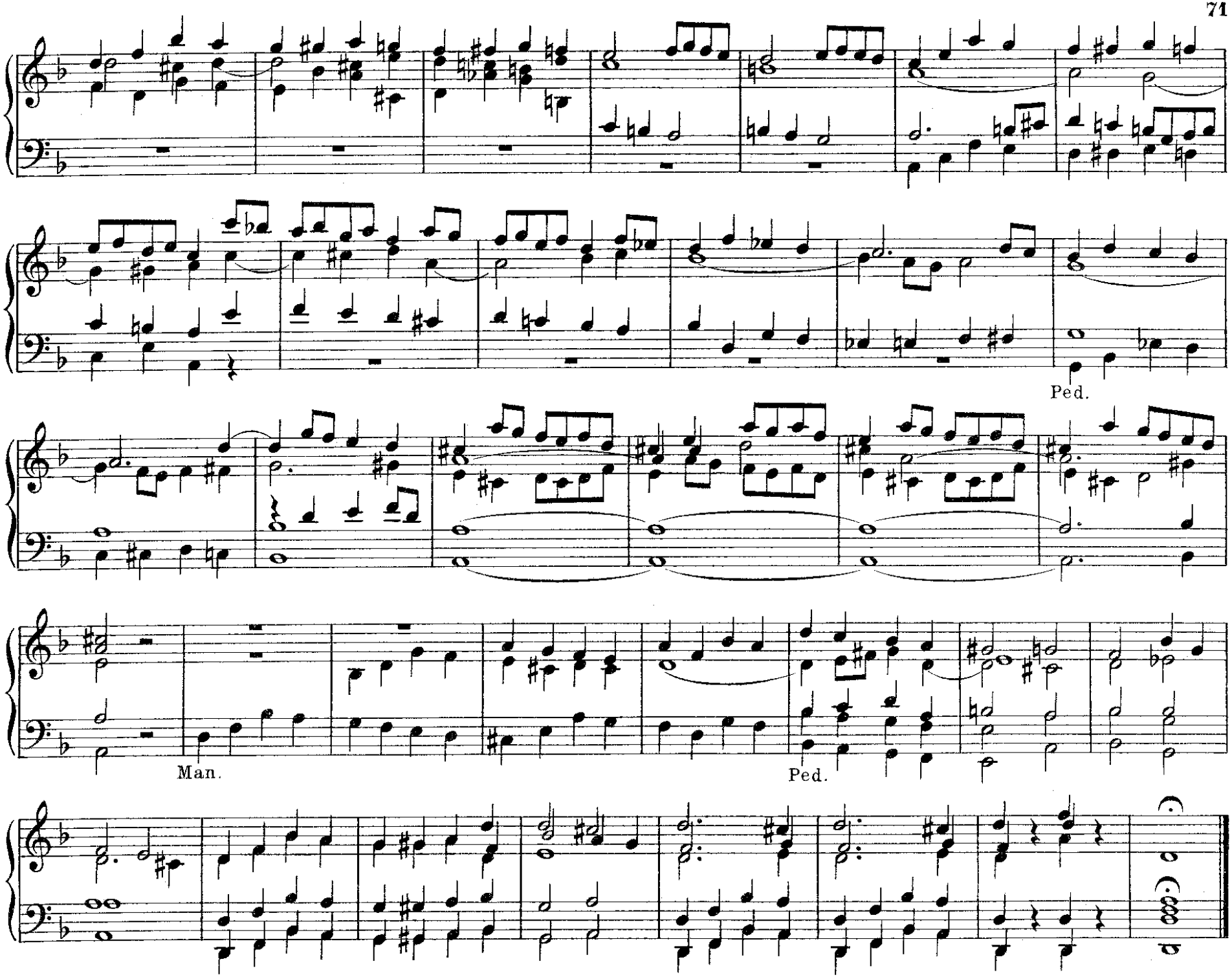
33.

S. H. Bodenschatz, geb. 1807.

Largo.*) Volles Werk.



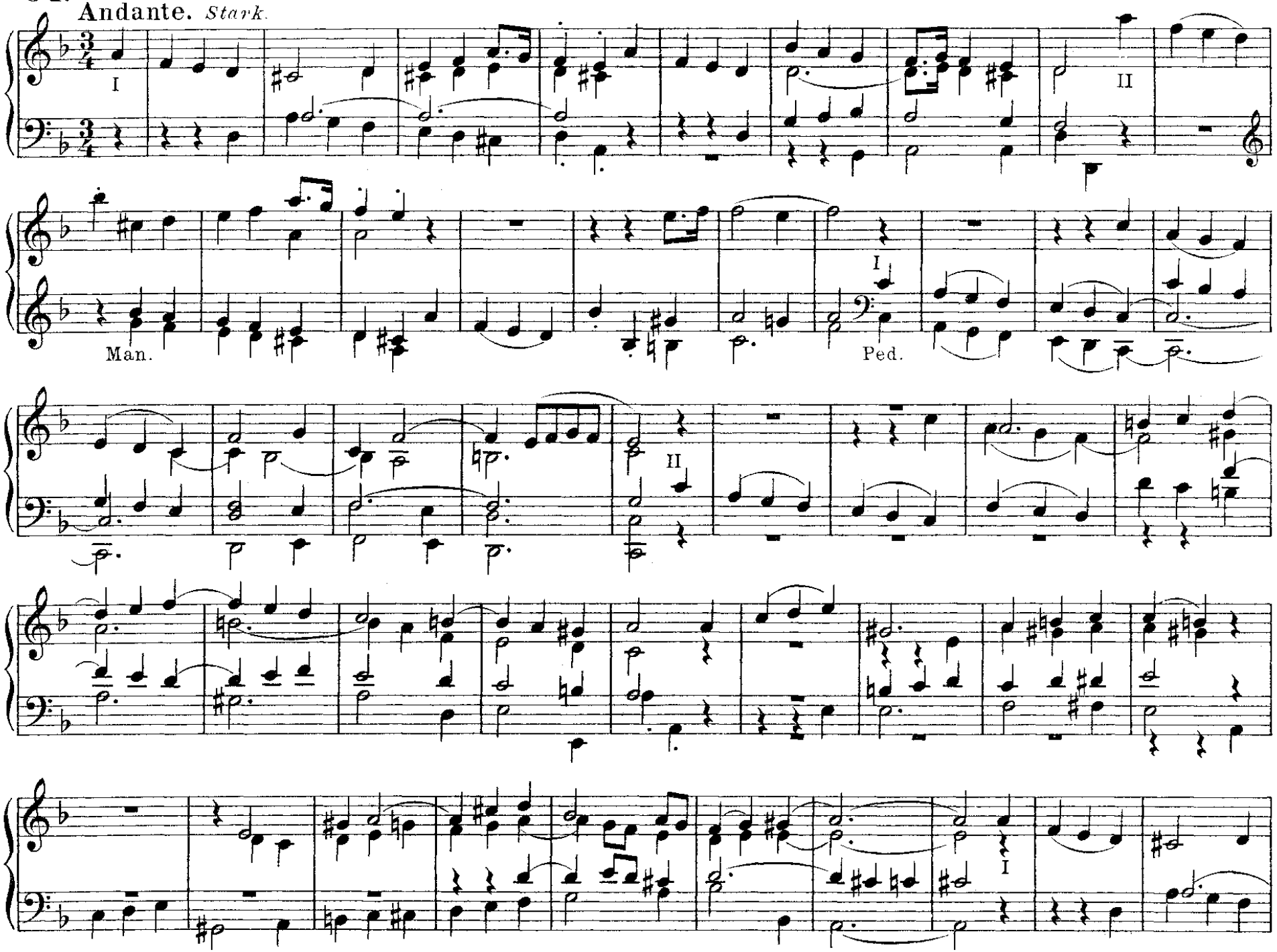
*) Mit Genehmigung des Verlegers Johann André, Offenbach a. M., entnommen aus Seeger, „Der praktische Organist", Bd. II. Der Preis des ganzen Bandes ist Mk 3.- netto.

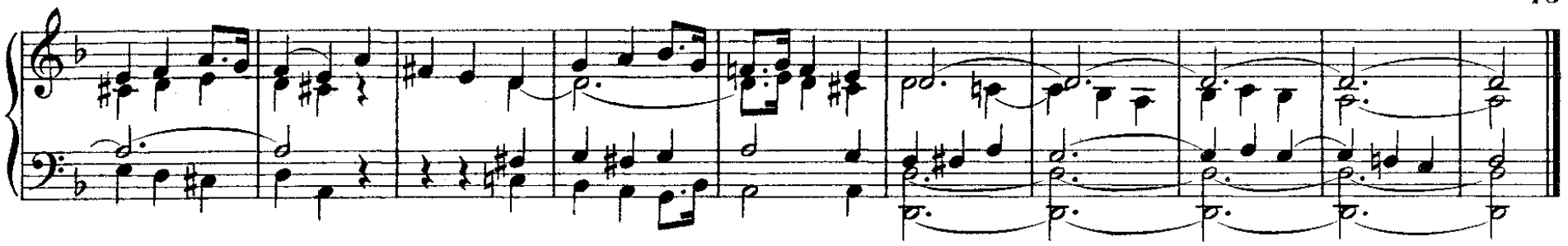

Ped.
Man.
Ped.

34.

Joh. G. Frech. 1790-1864.

Andante. *Stark.*

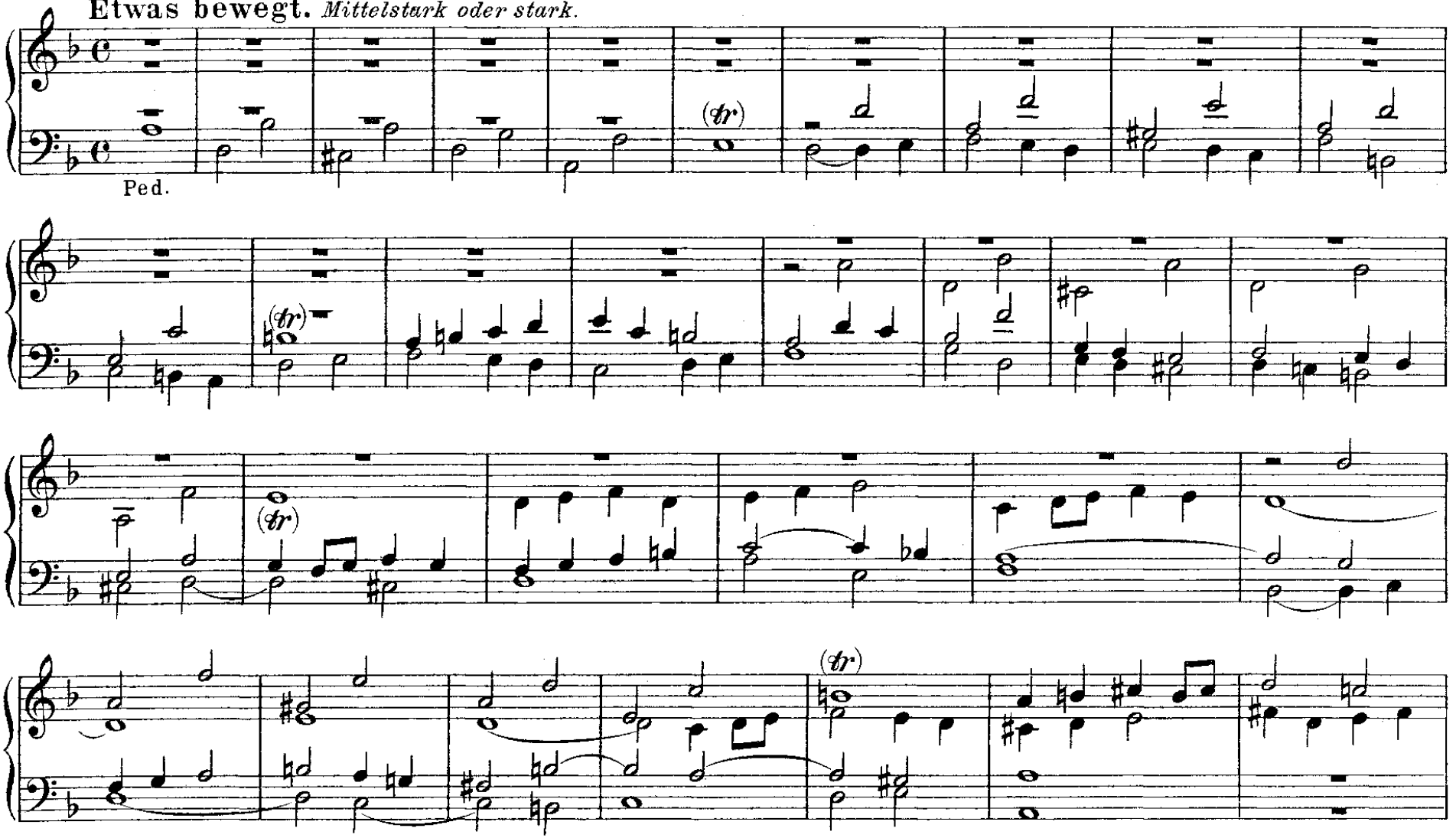


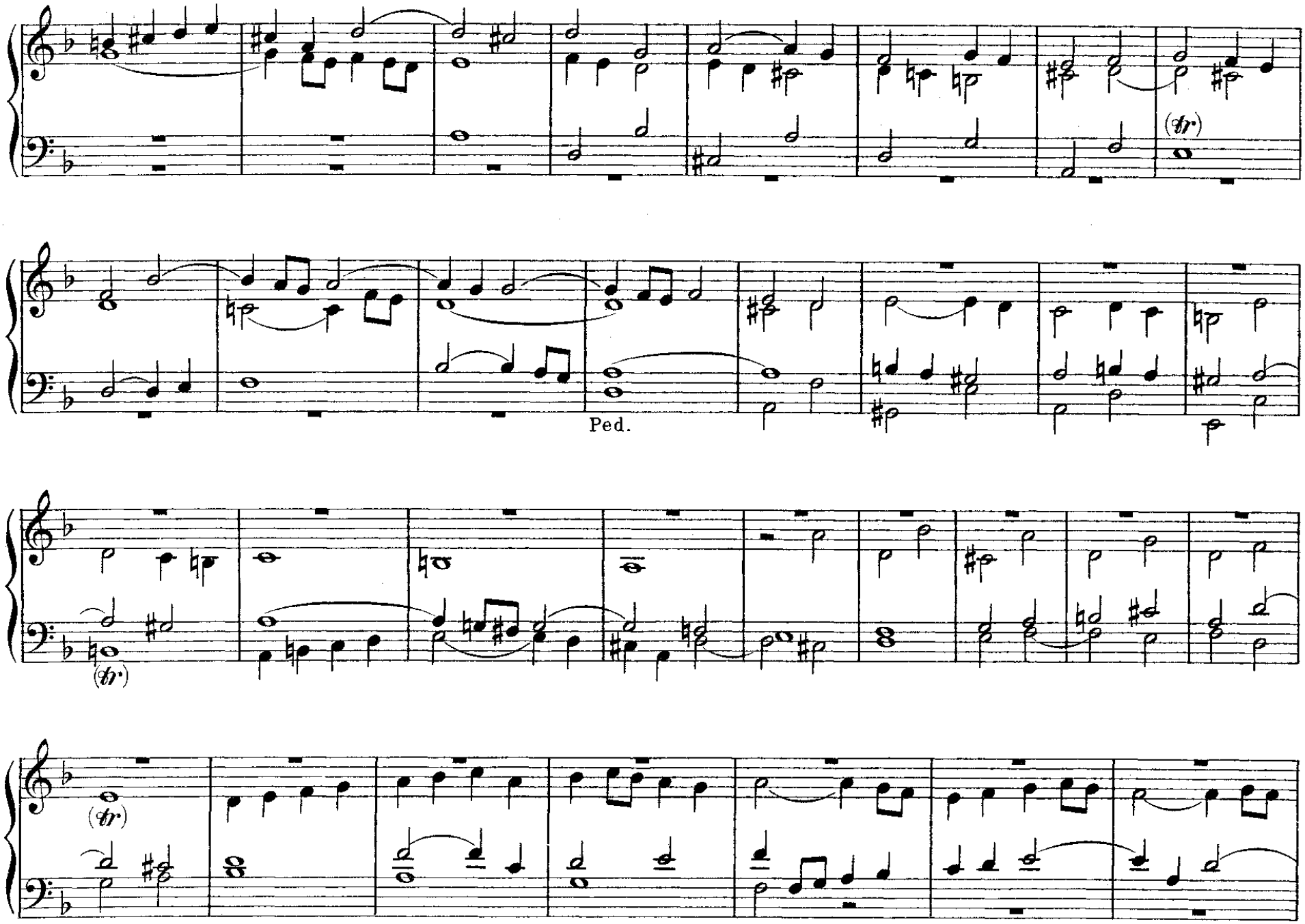


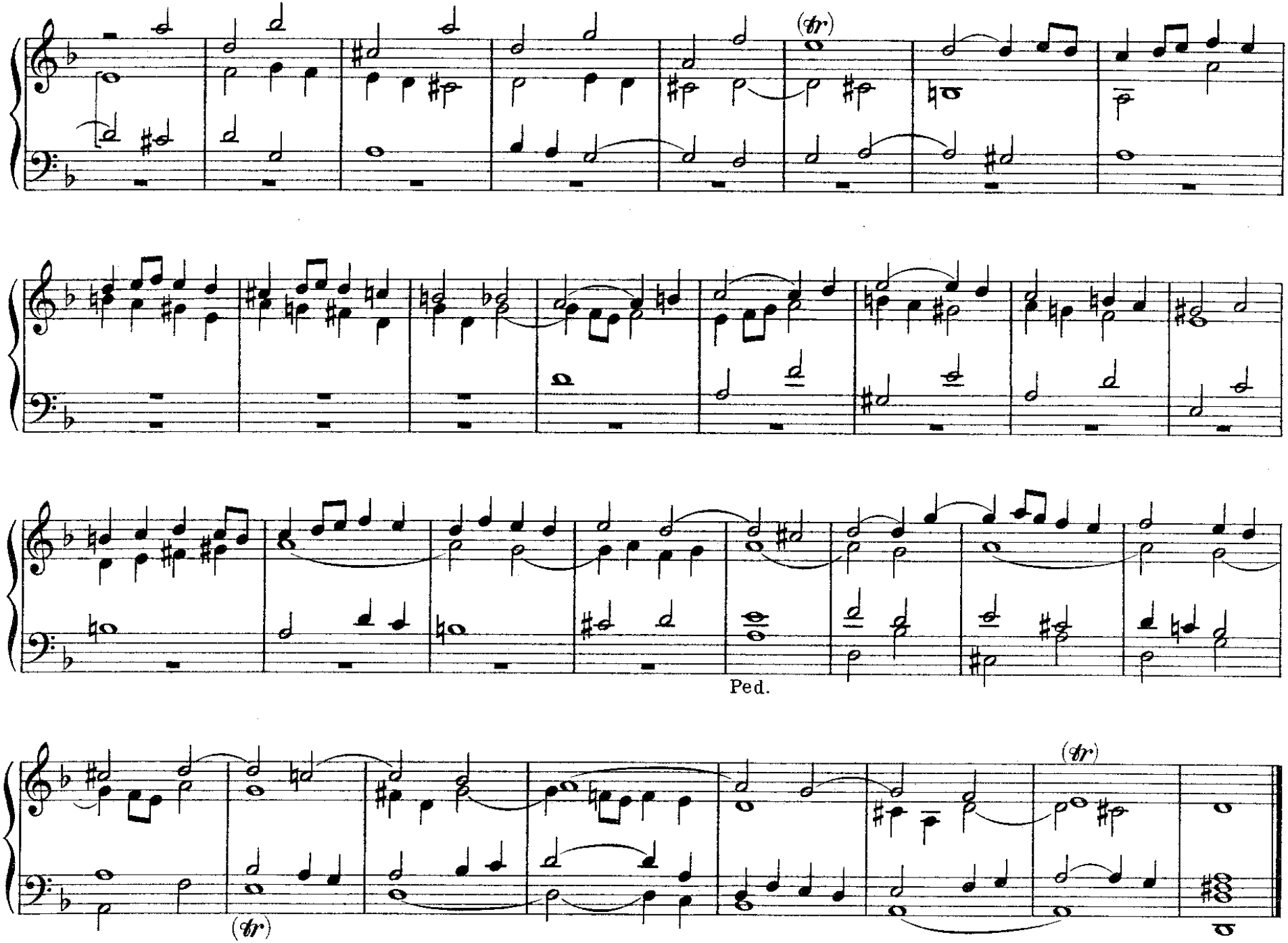
35. Fuge.

Etwas bewegt. *Mittelstark oder stark.*

G. B. Holland, 1763.



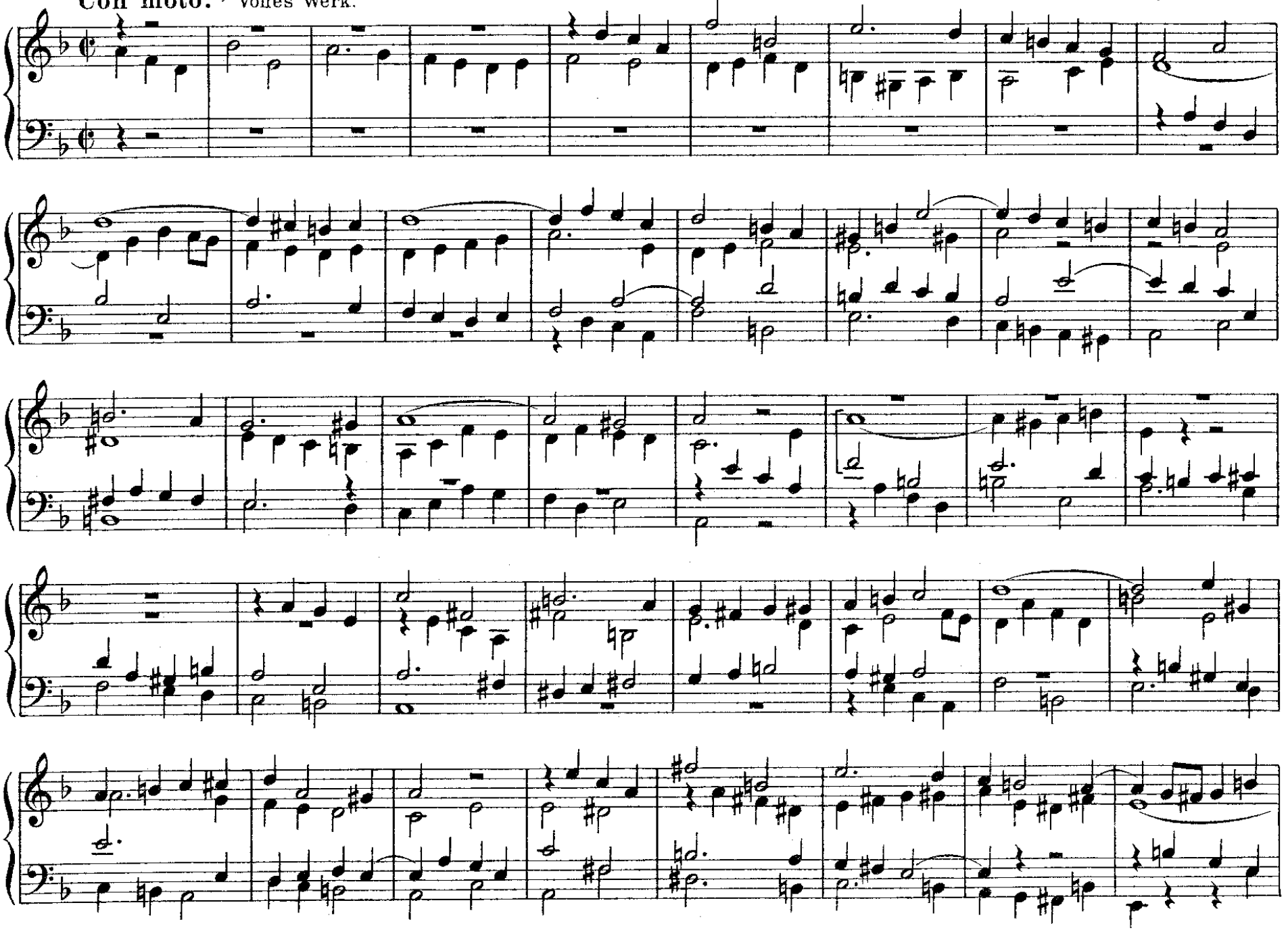

(tr)
Ped.
(tr)
(tr)


(tr)
Ped.
(tr)
(tr)

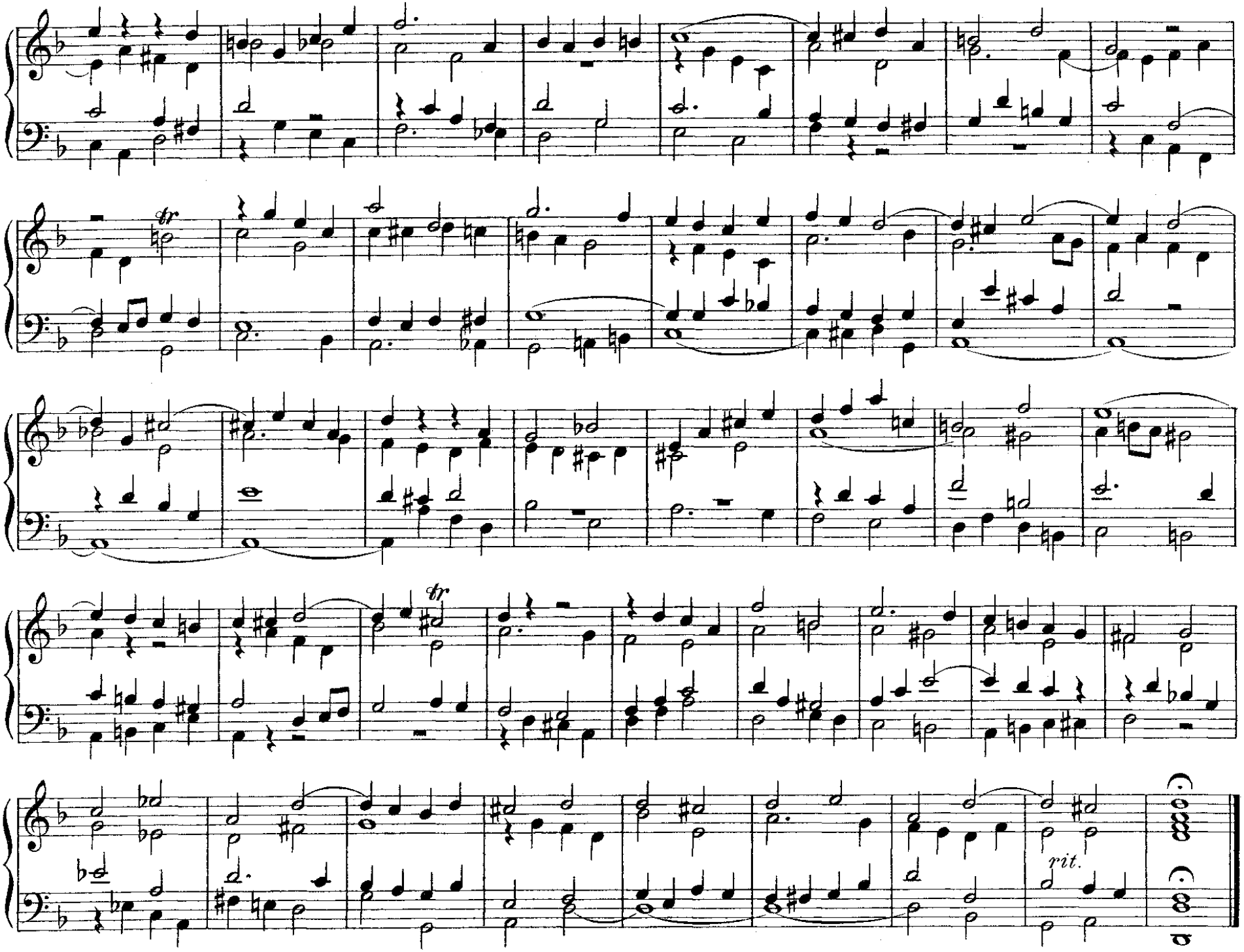
36. Fuge.

Con moto.*) Volles Werk.

J. W. Krocker.



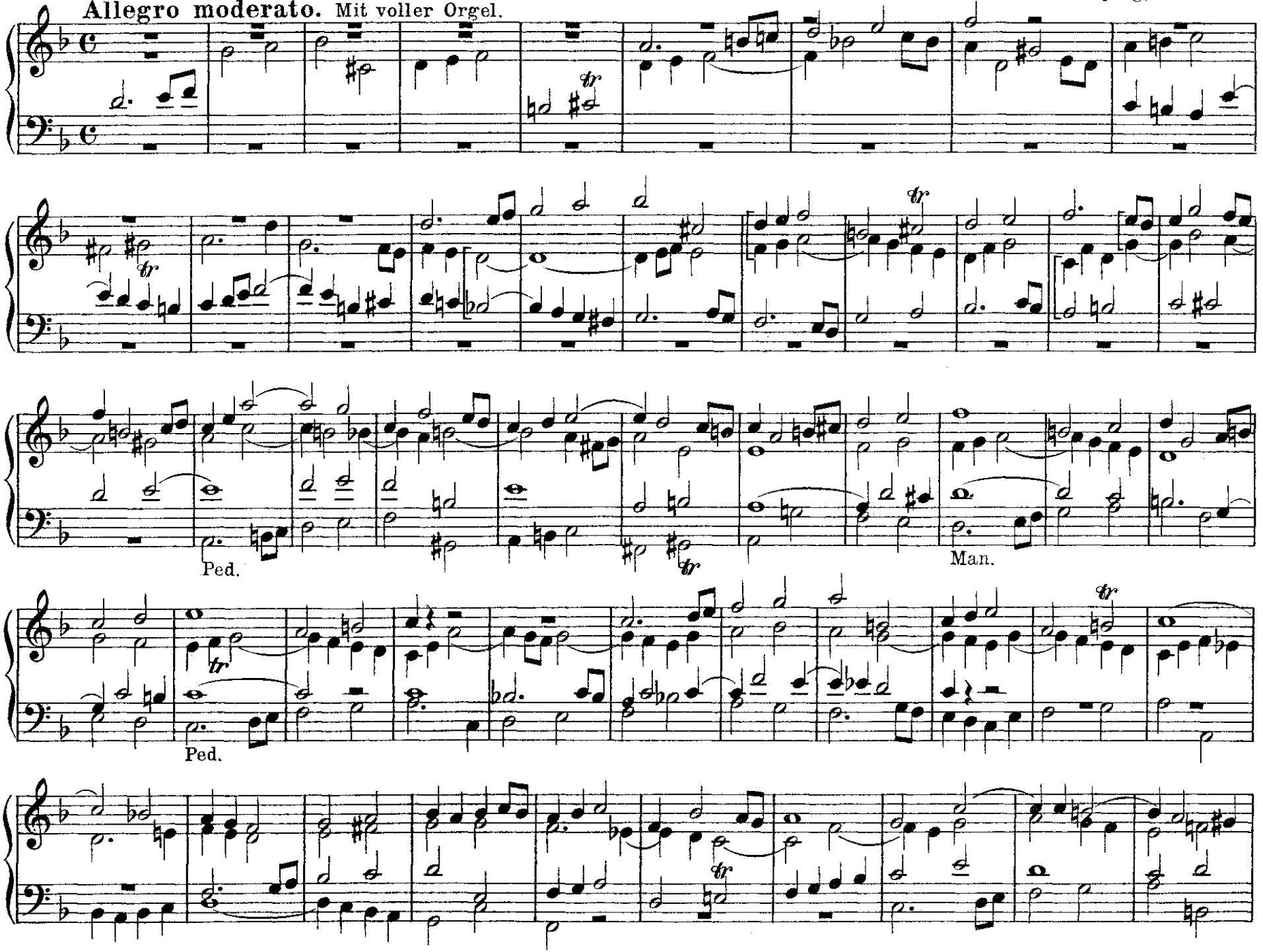
*) Mit Genehmigung des Verlegers Johann André, Offenbach a.M., entnommen aus Seeger, „Der praktische Organist", Bd. II. Der Preis des ganzen Bandes ist Mk 8.- netto.

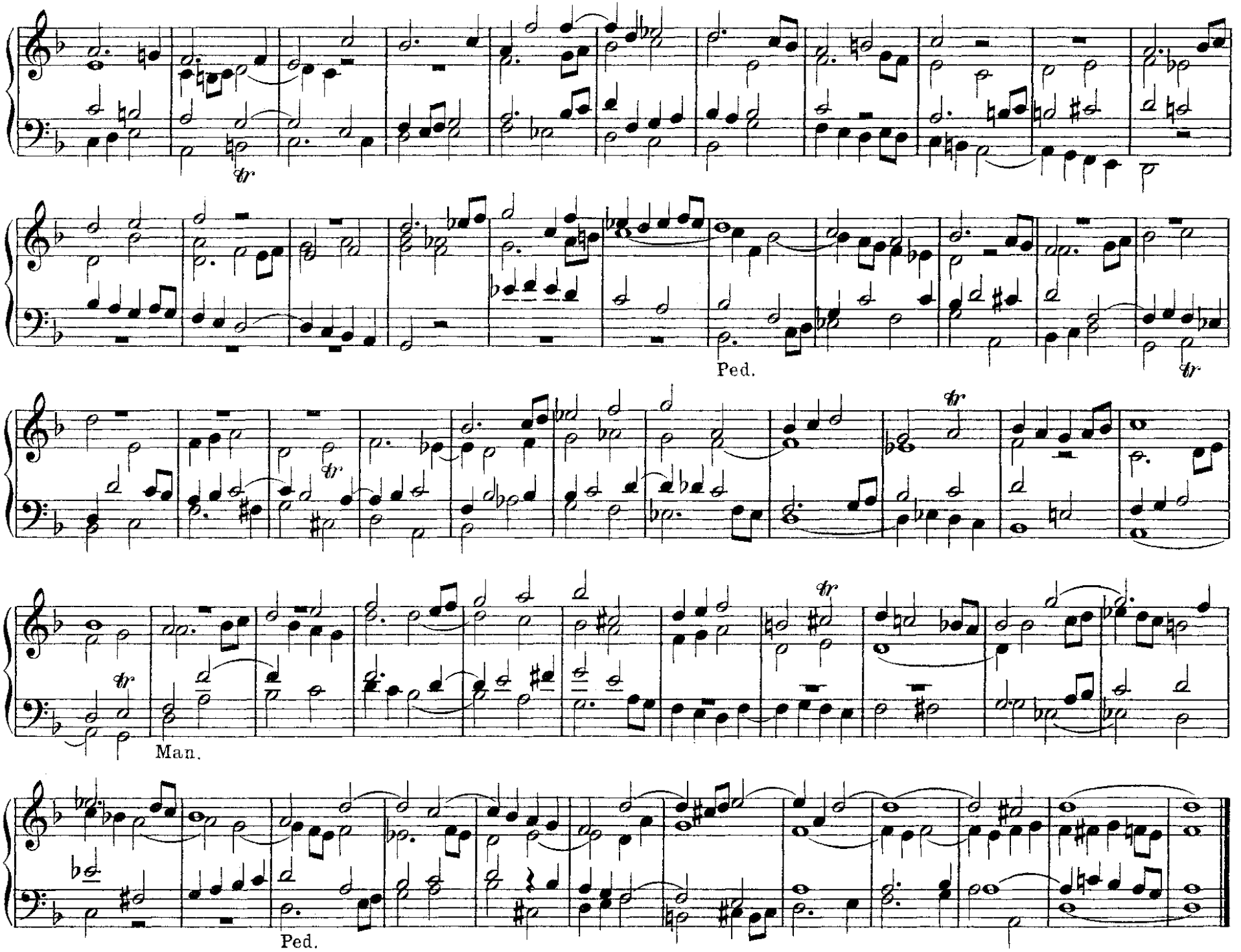

tr
tr
rit.

37. Fuge.

Allegro moderato. Mit voller Orgel.

Friedr. Wihl. Marpurg, 1718–1795.

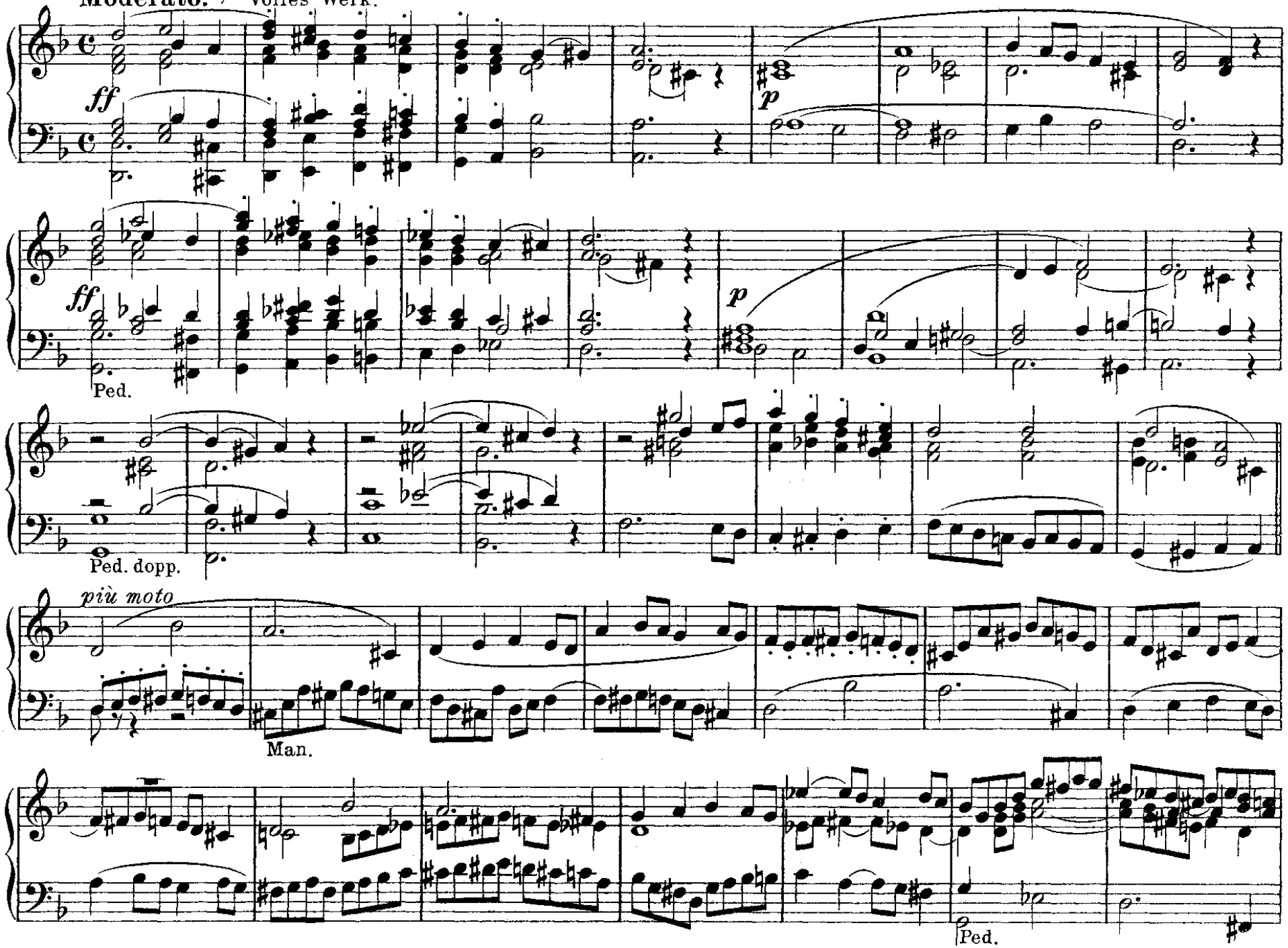



Ped.
Man.
Ped.

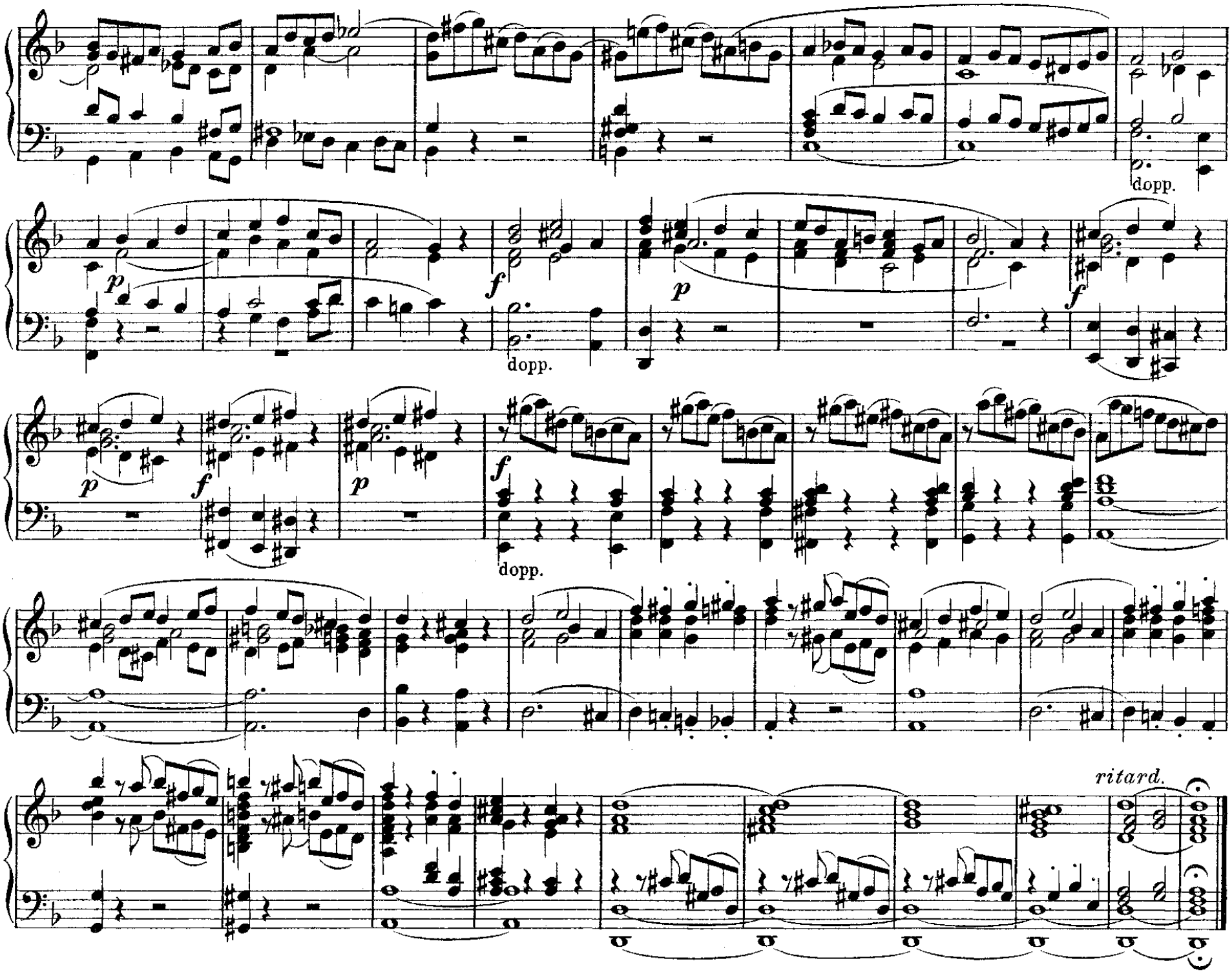
38.

Moderato.*) Volles Werk.

Selmar Müller, 1819–1888.



*) Mit Genehmigung des Verlegers Johann André, Offenbach a.M., entnommen aus Seeger, „Der praktische Organist," Bd. I. Der Preis des ganzen Bandes ist Mk. 8.– netto.


dopp.
p
f
p
dopp.
p
f
p
f
dopp.
ritard.

39.

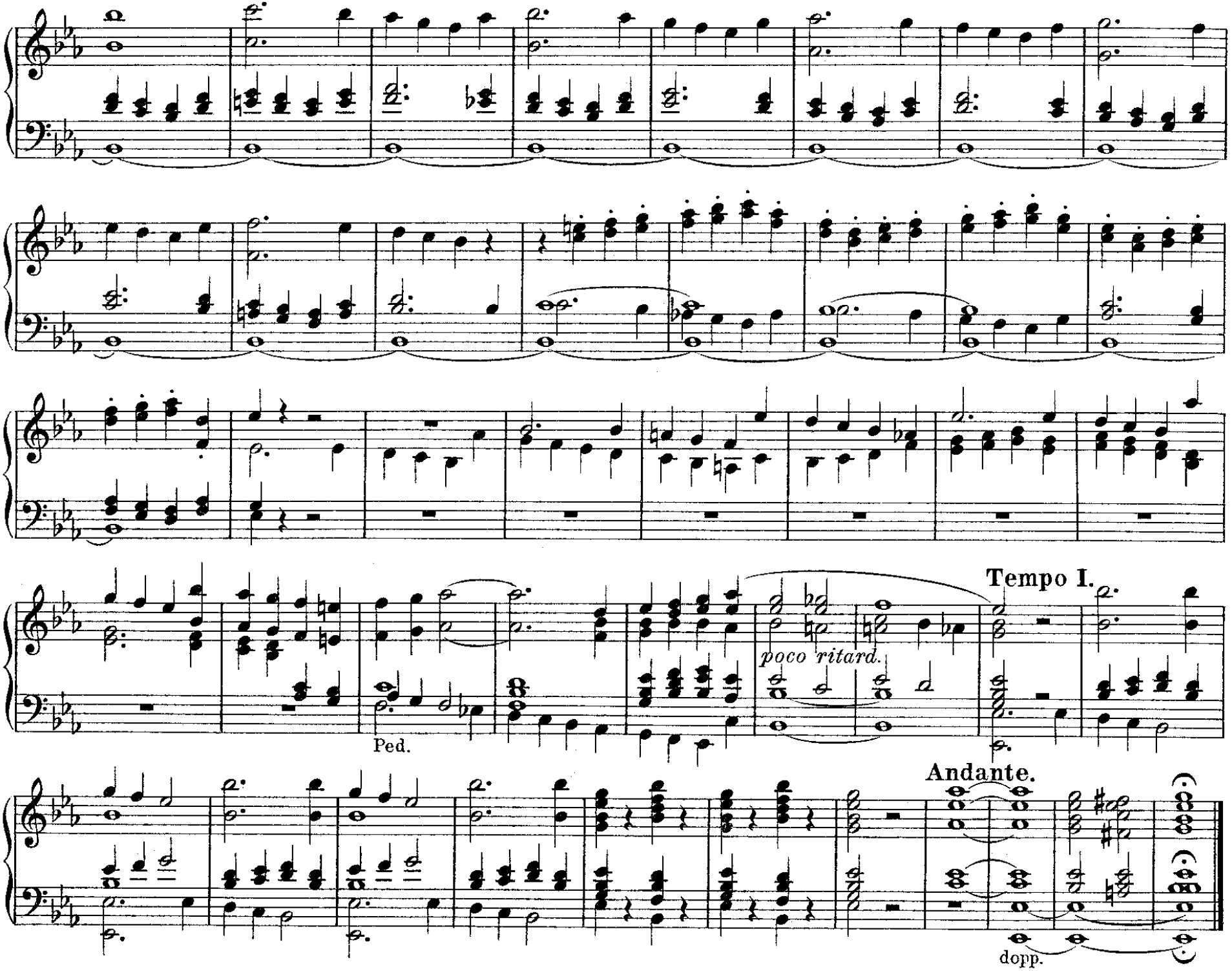
Julius André, 1808 – 1880.

Maestoso. (♩ = 50) Volles Werk.

Ped. dopp.

Allegro moderato. (𝅗𝅥 = 96)

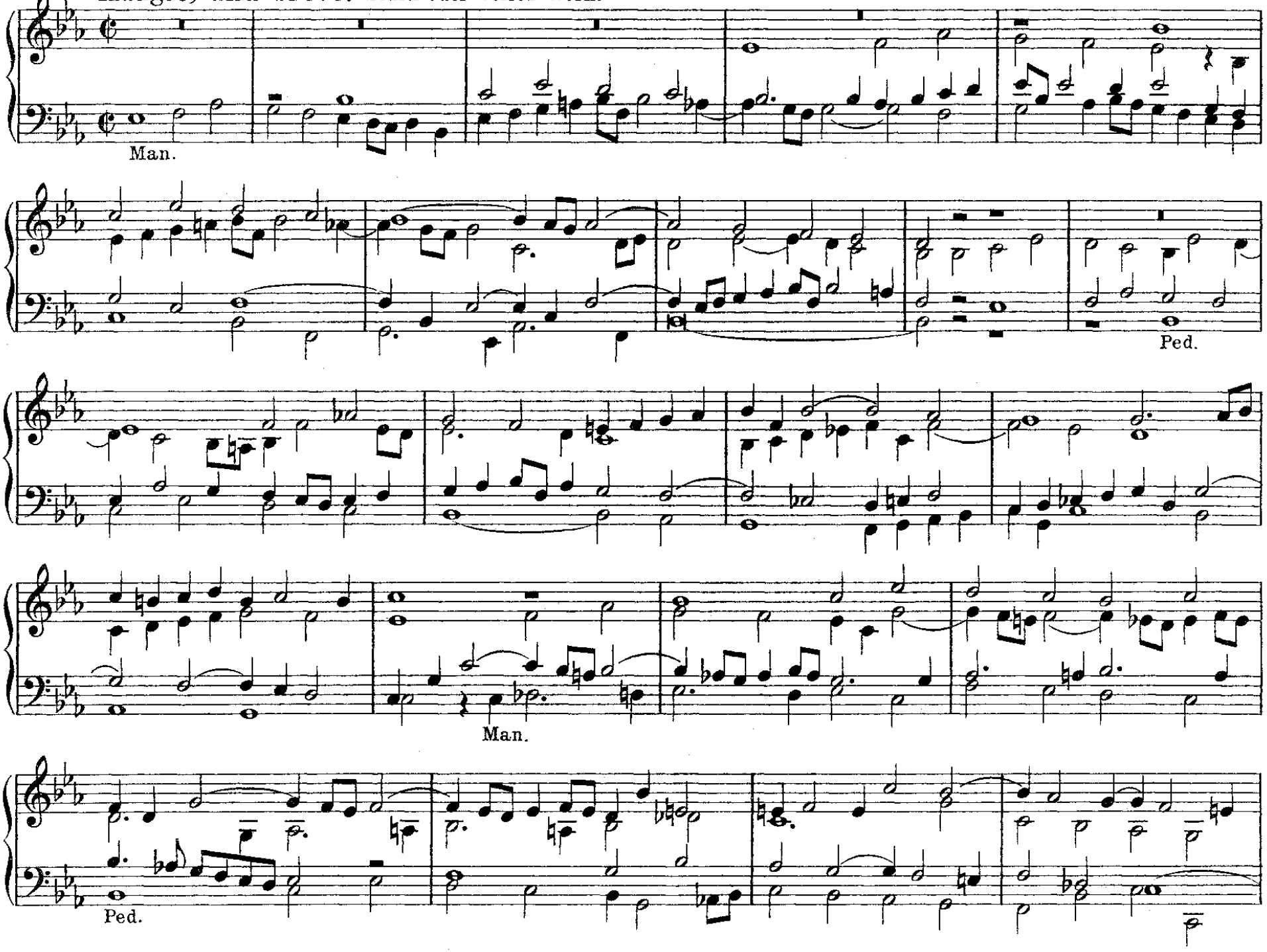
Ped.

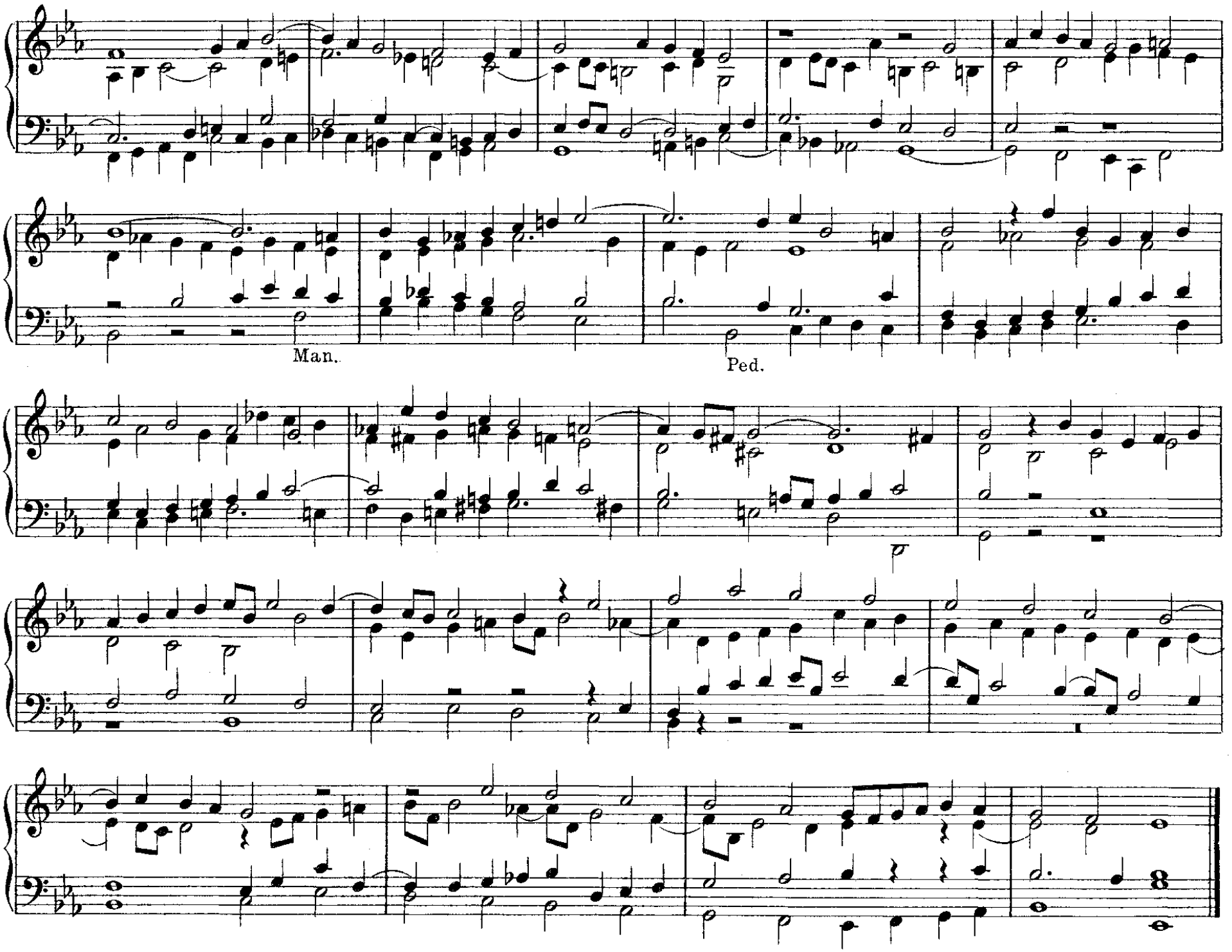

Tempo I.
poco ritard.
Ped.
Andante.
dopp.

40. Fuge.

Adagio, alla breve. Stark oder volles Werk.

J. S. Bach, 1685 – 1750.

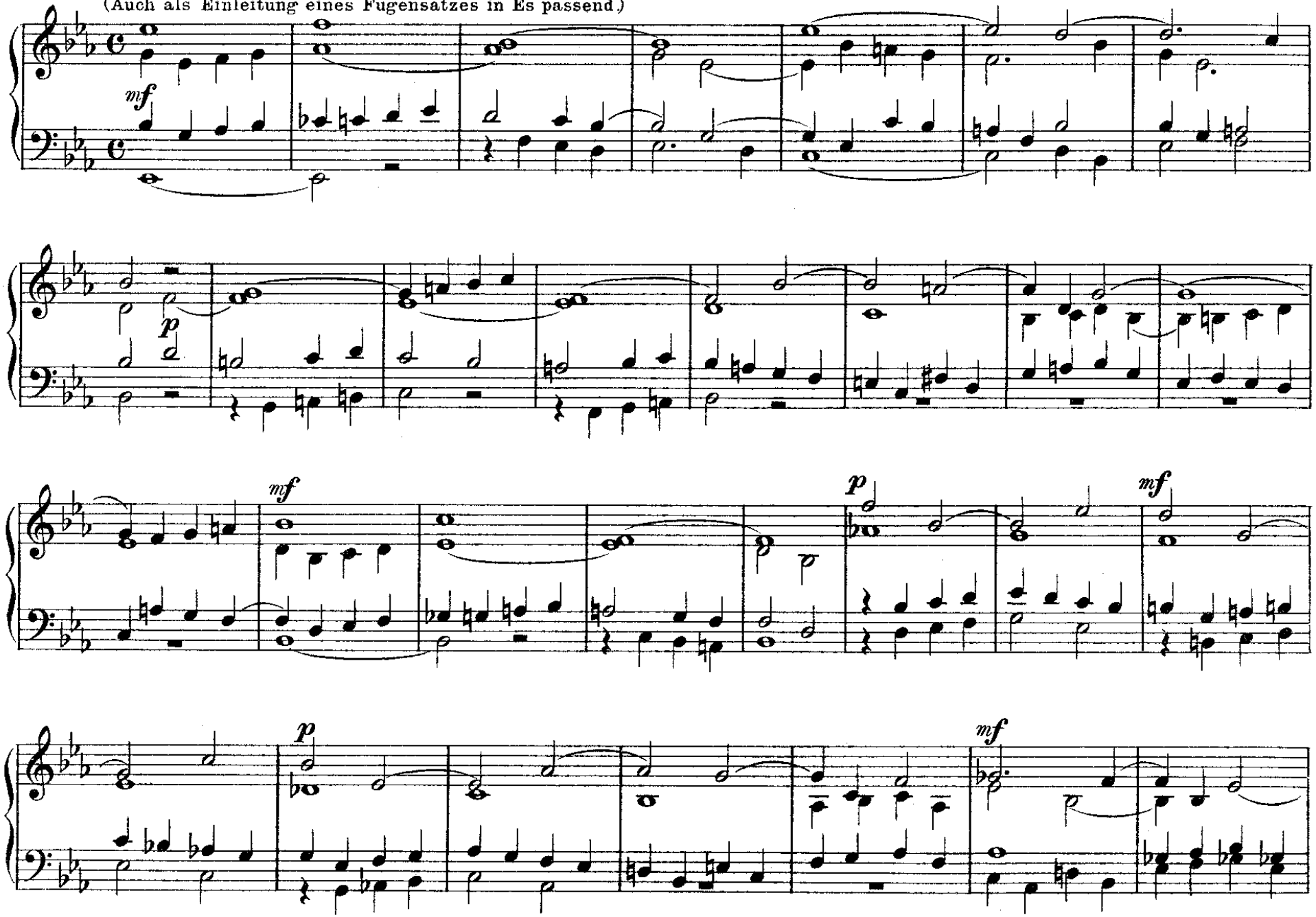


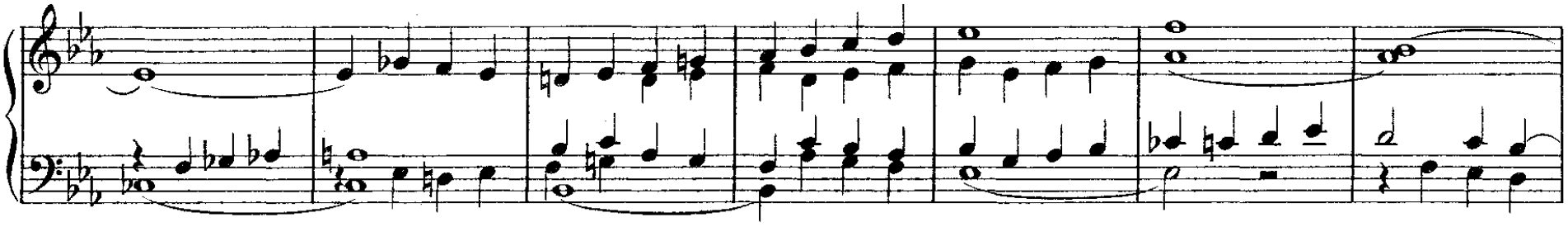

Man.
Ped.

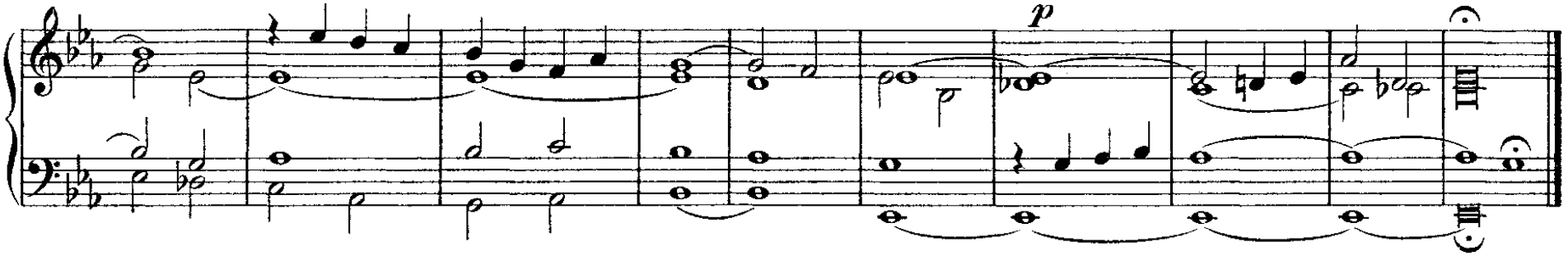
41.

Alla breve. *Mit sanften und mittelstarken Stimmen.*
(Auch als Einleitung eines Fugensatzes in Es passend.)

C. F. Engelbrecht, 1817 – 1868.



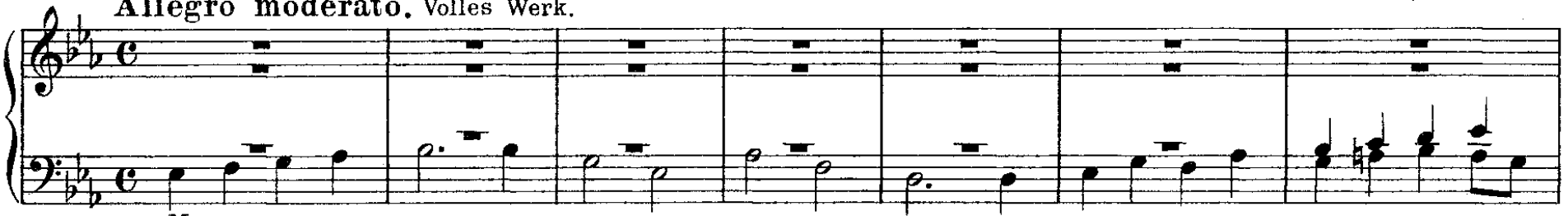


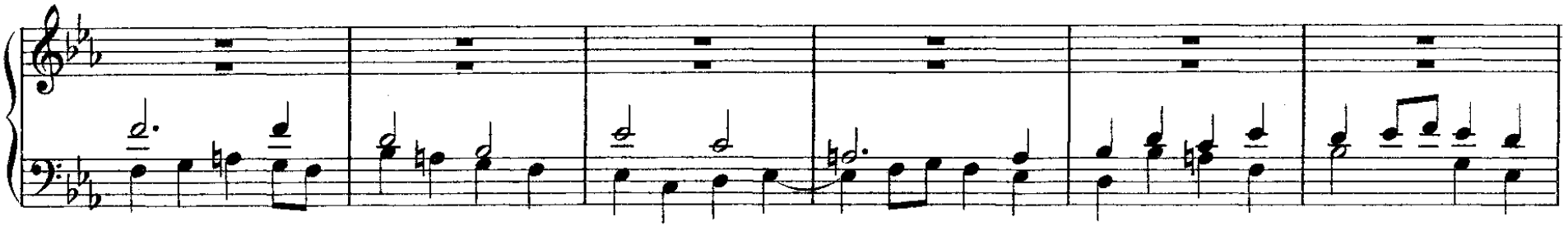


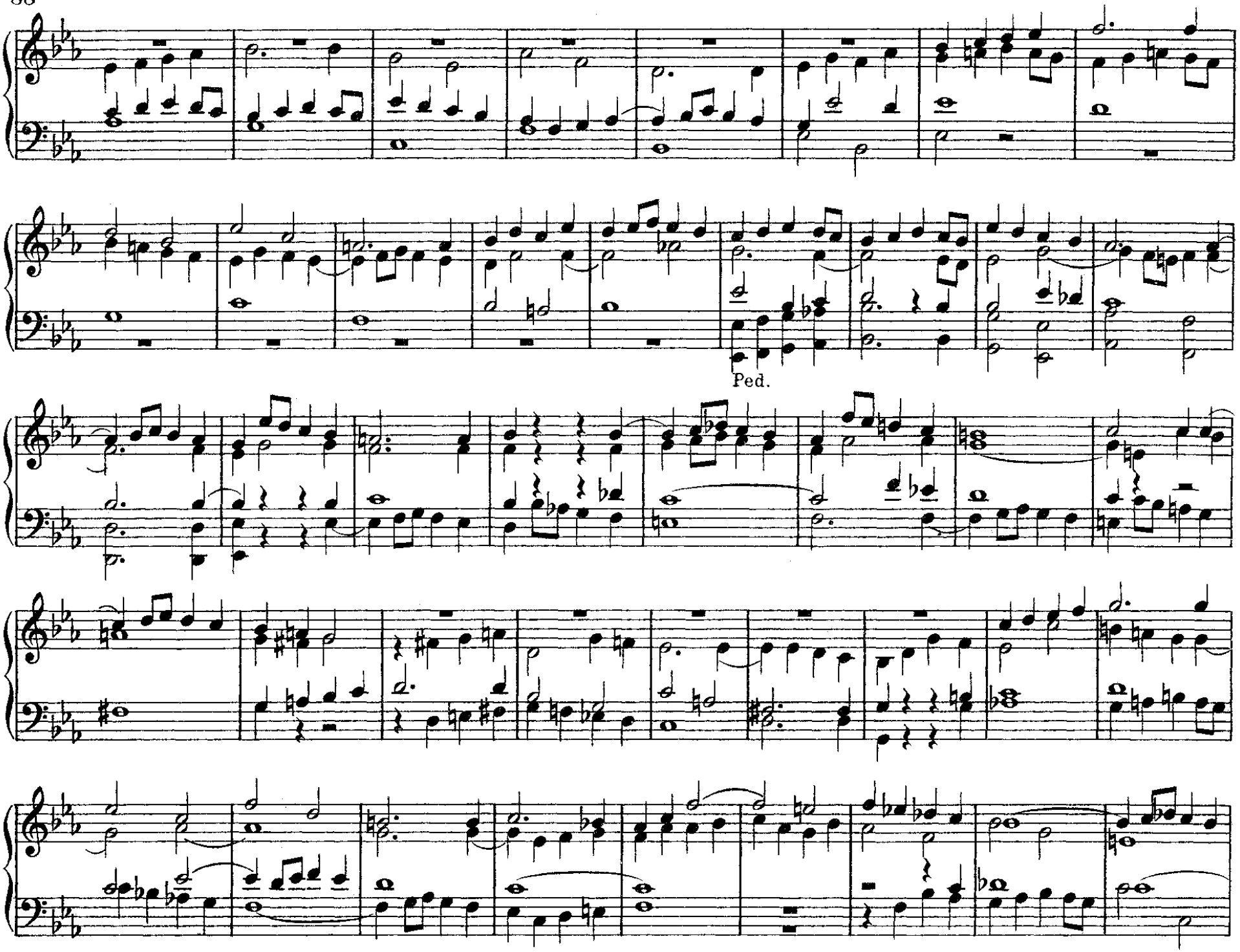
42.

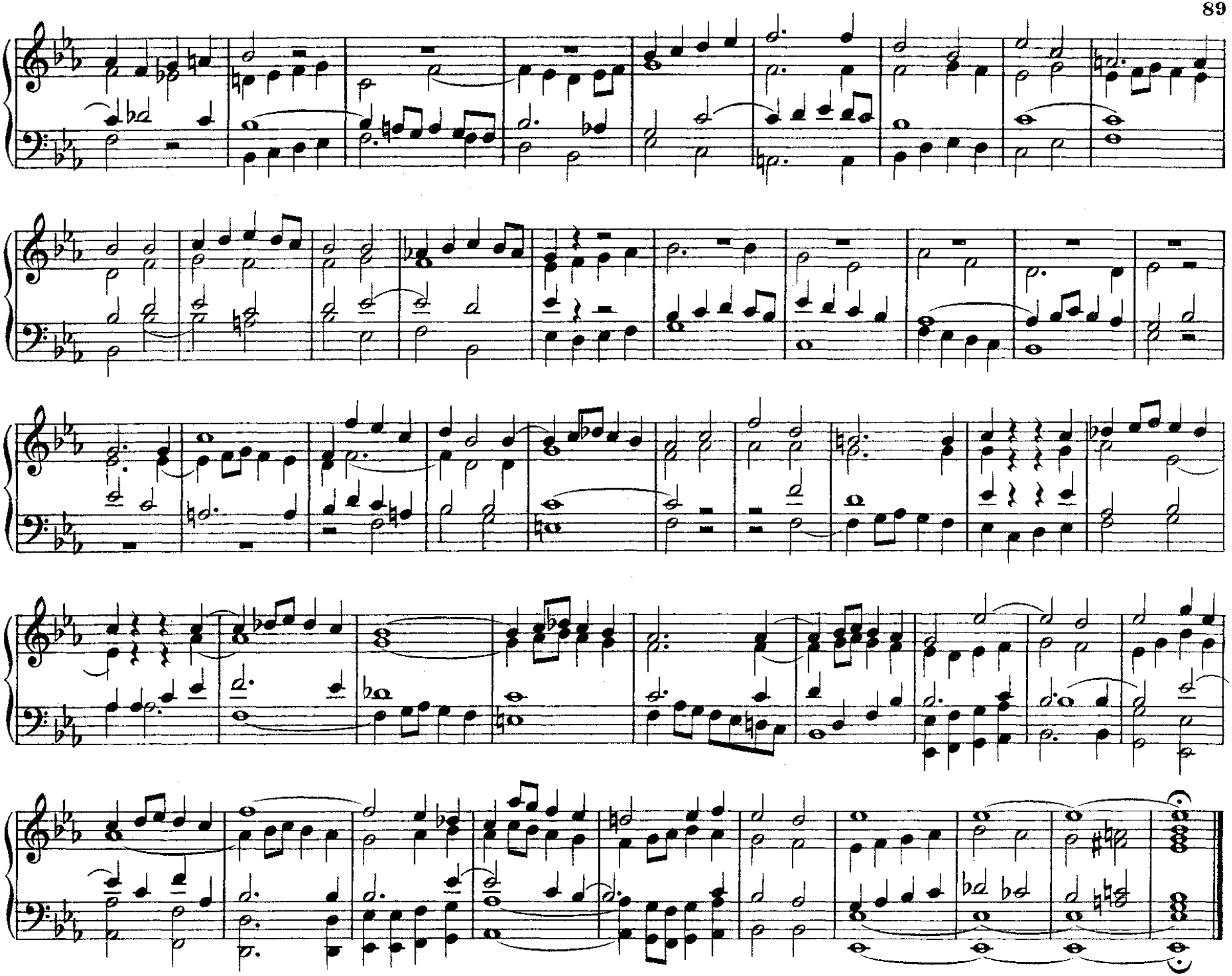
Allegro moderato. Volles Werk.

Karl Geissler, 1802 - 1869.





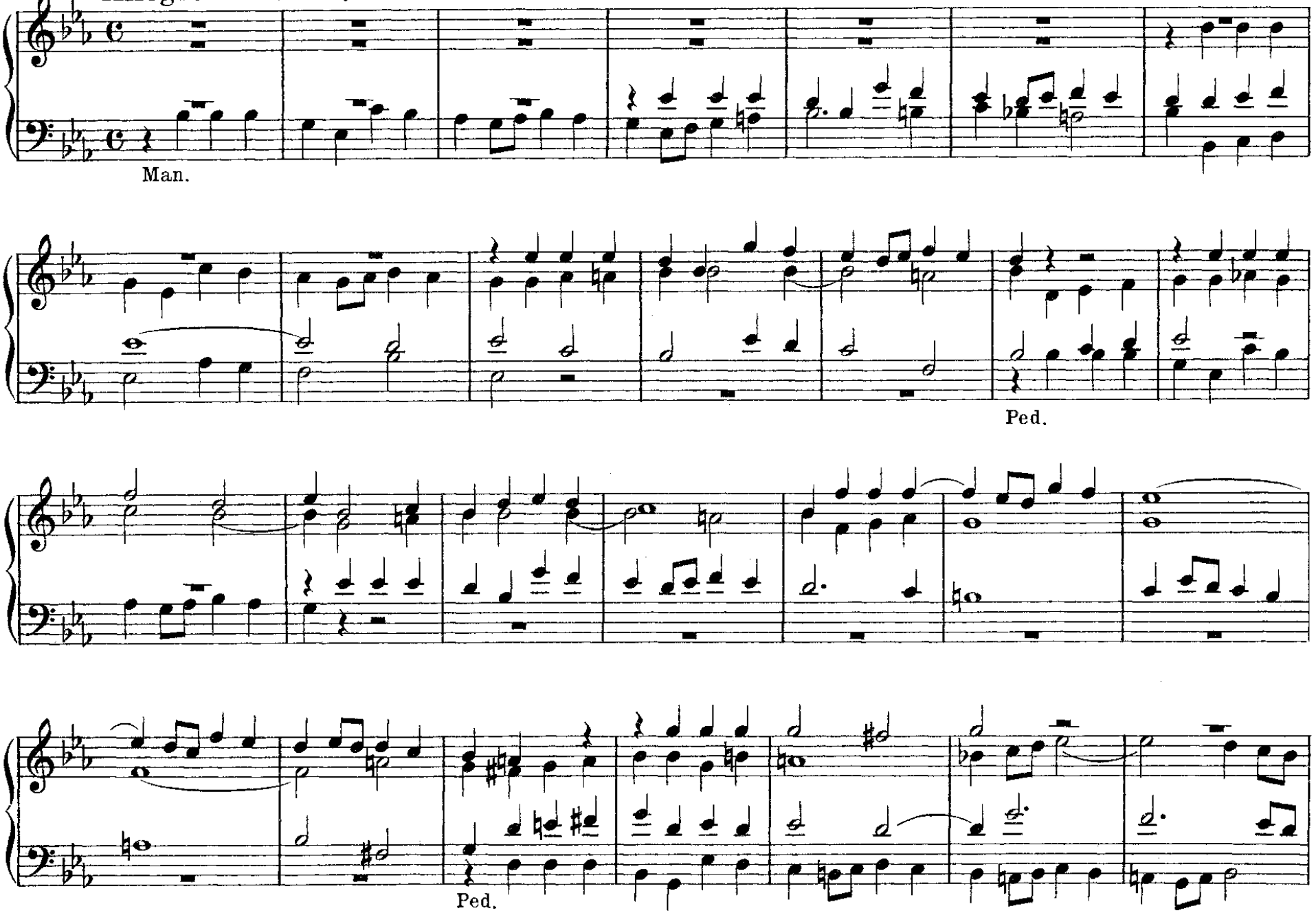

Ped.

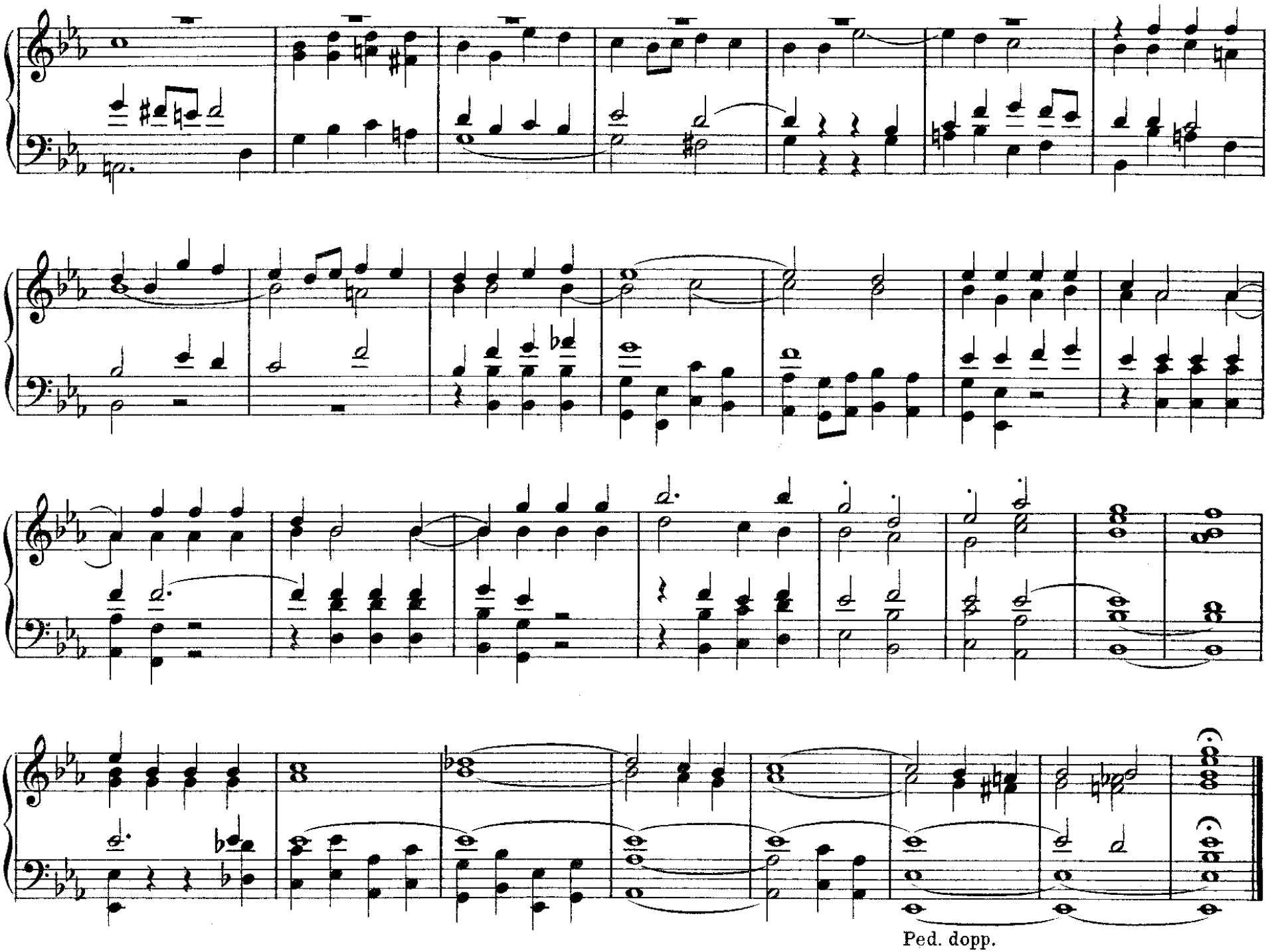


43.

Karl Geissler, 1802 - 1869.

Allegro moderato. Volles Werk.

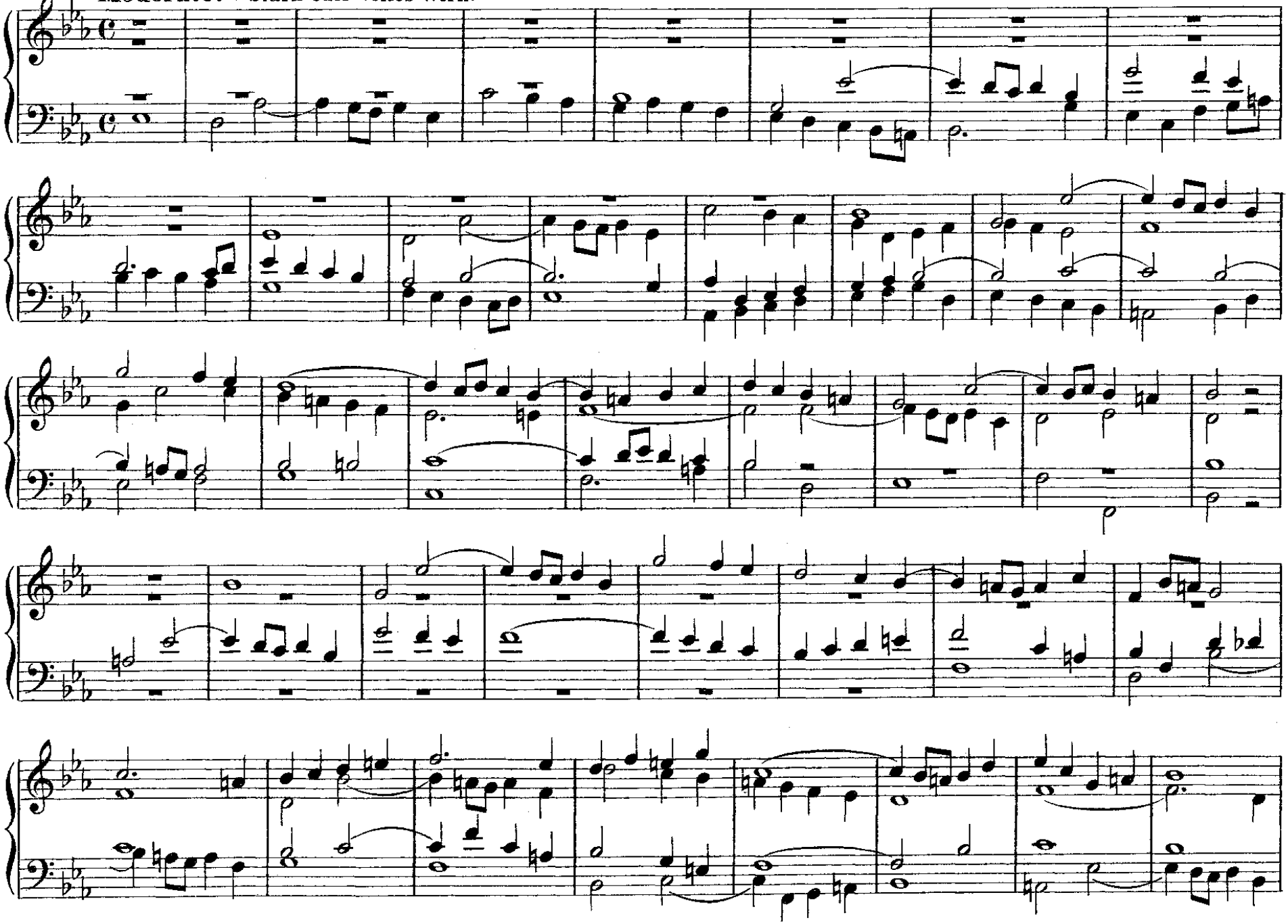



Ped. dopp.

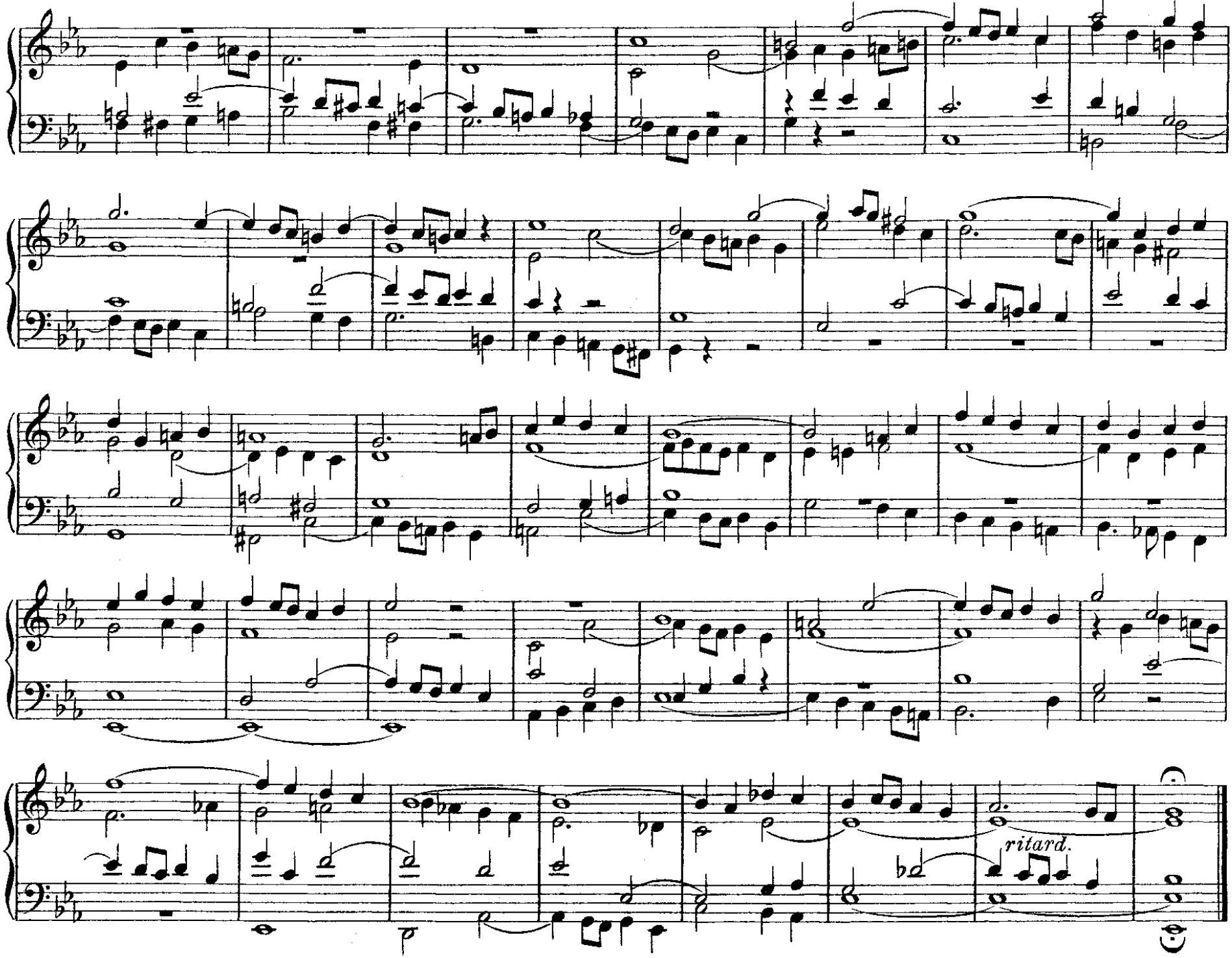
44. Fuge.

J. W. Krocker.

Moderato.*) Stark oder volles Werk.

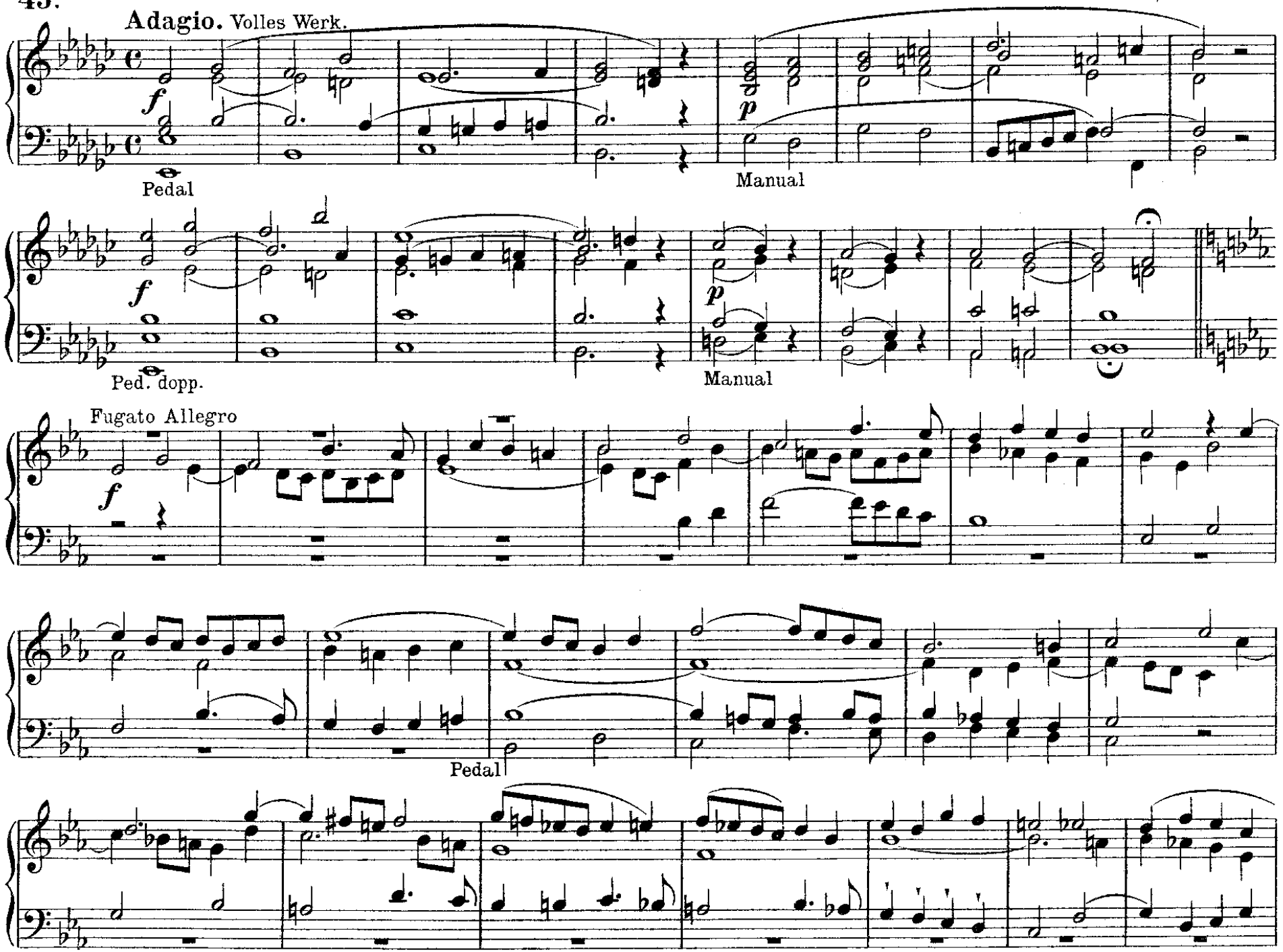


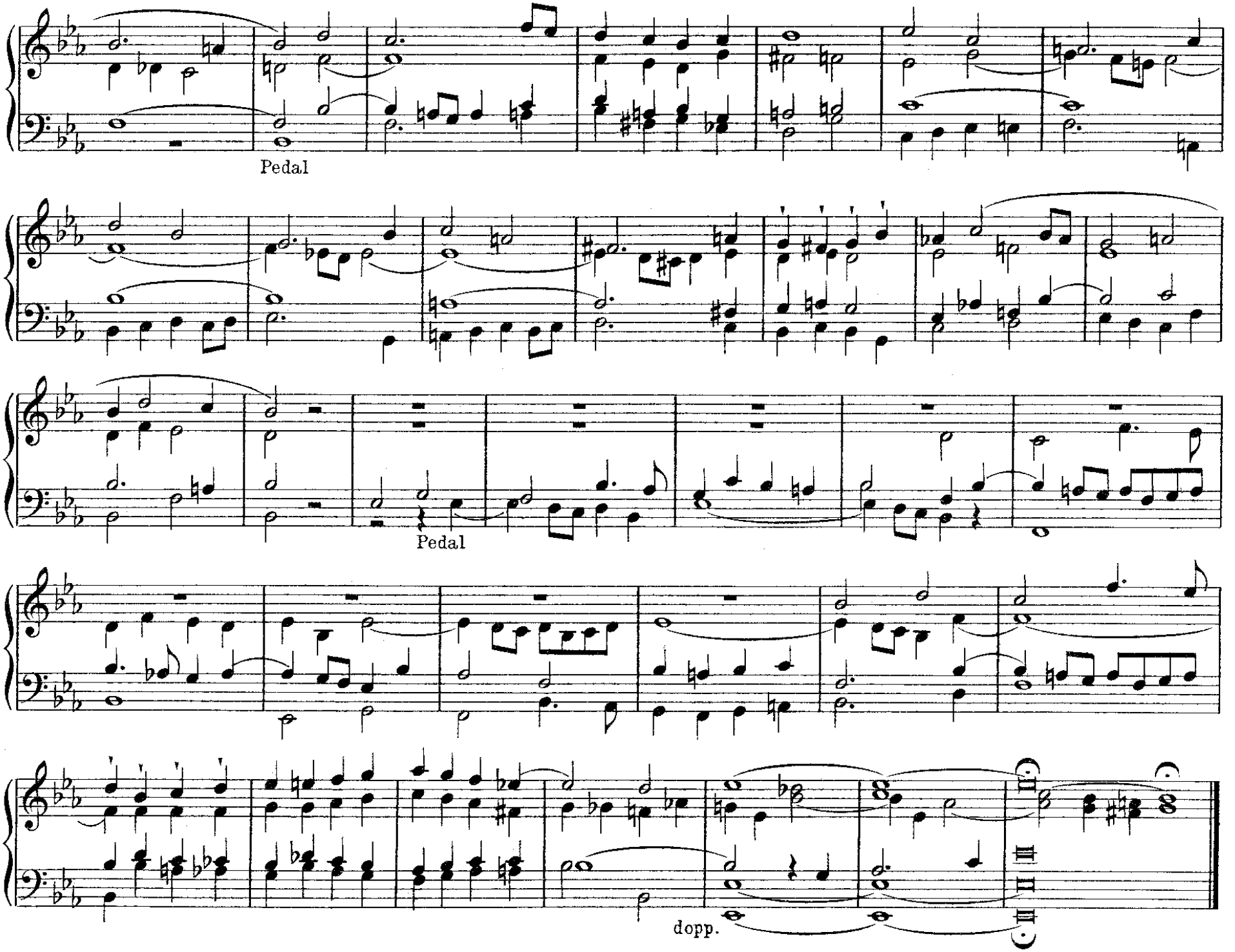
*) Mit Genehmigung des Verlegers Johann André, Offenbach a. M., entnommen aus Seeger, „Der praktische Organist", Bd. I. Der Preis des ganzen Bandes ist Mk. 3. - netto.


ritard.

45.

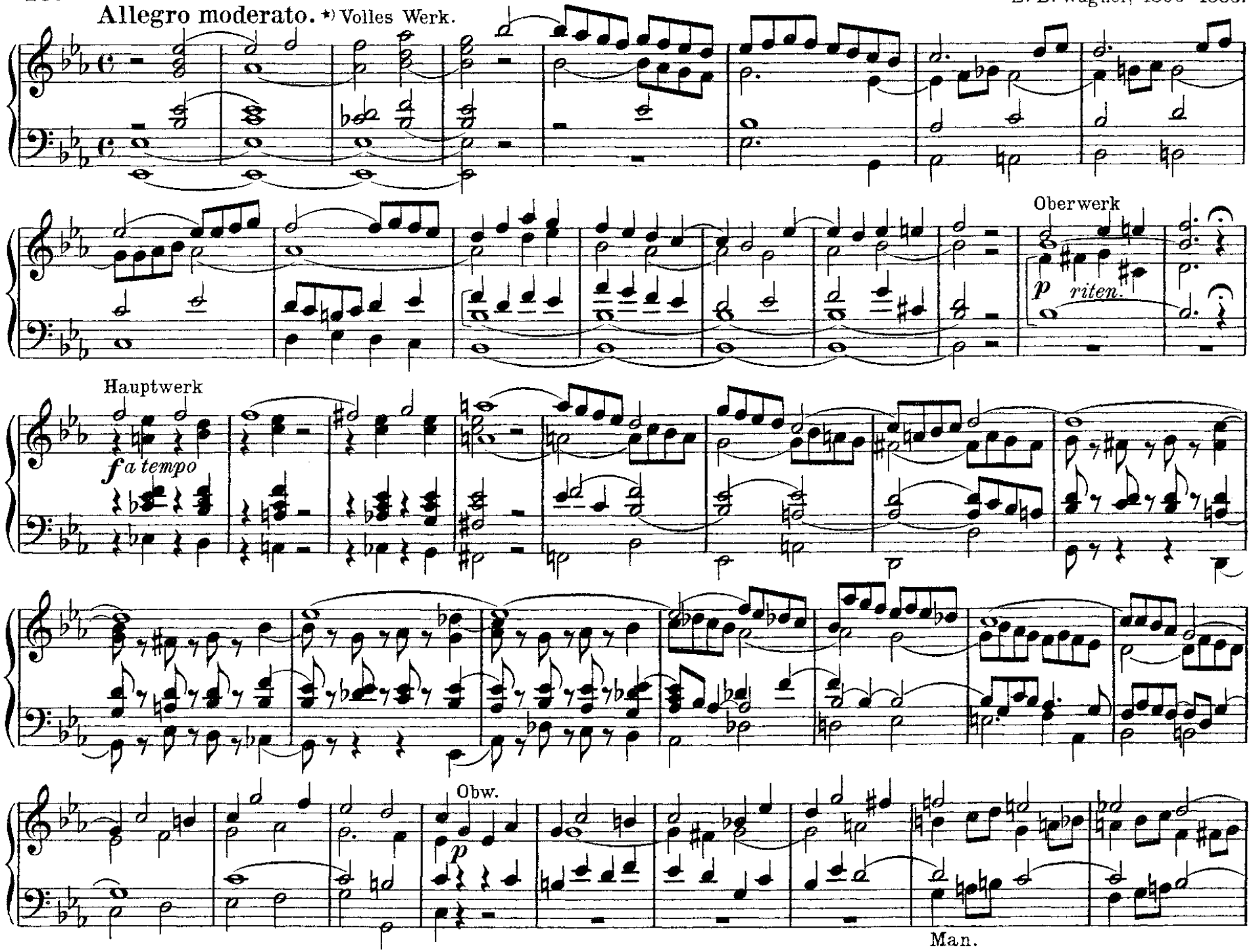
Chr. H. Rinck, 1770 - 1846.



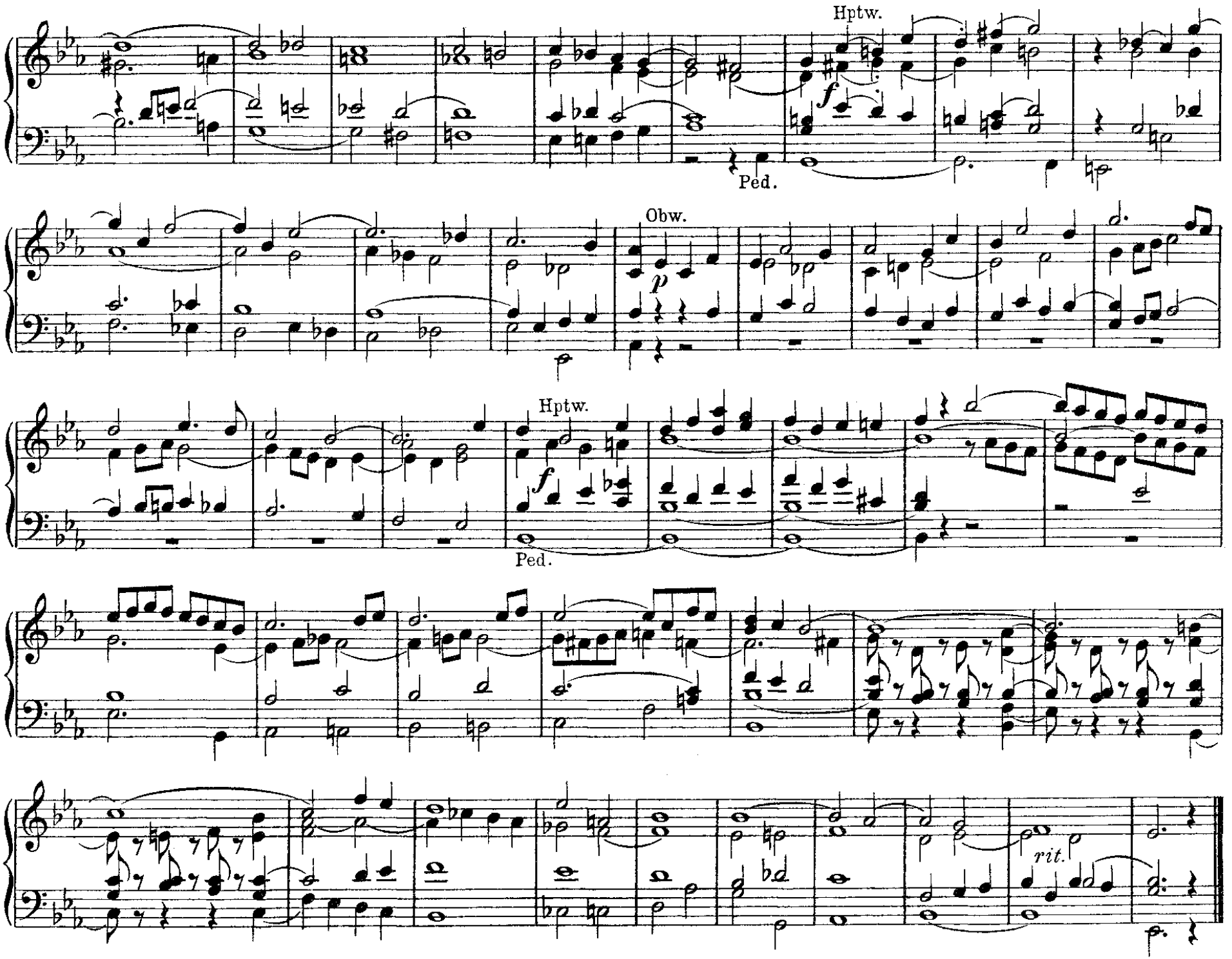

Pedal
Pedal
dopp.

46.

E. D. Wagner, 1806 - 1883.



*) Kann auch als Einleitung zu einem Fugensatze in Es benutzt werden.

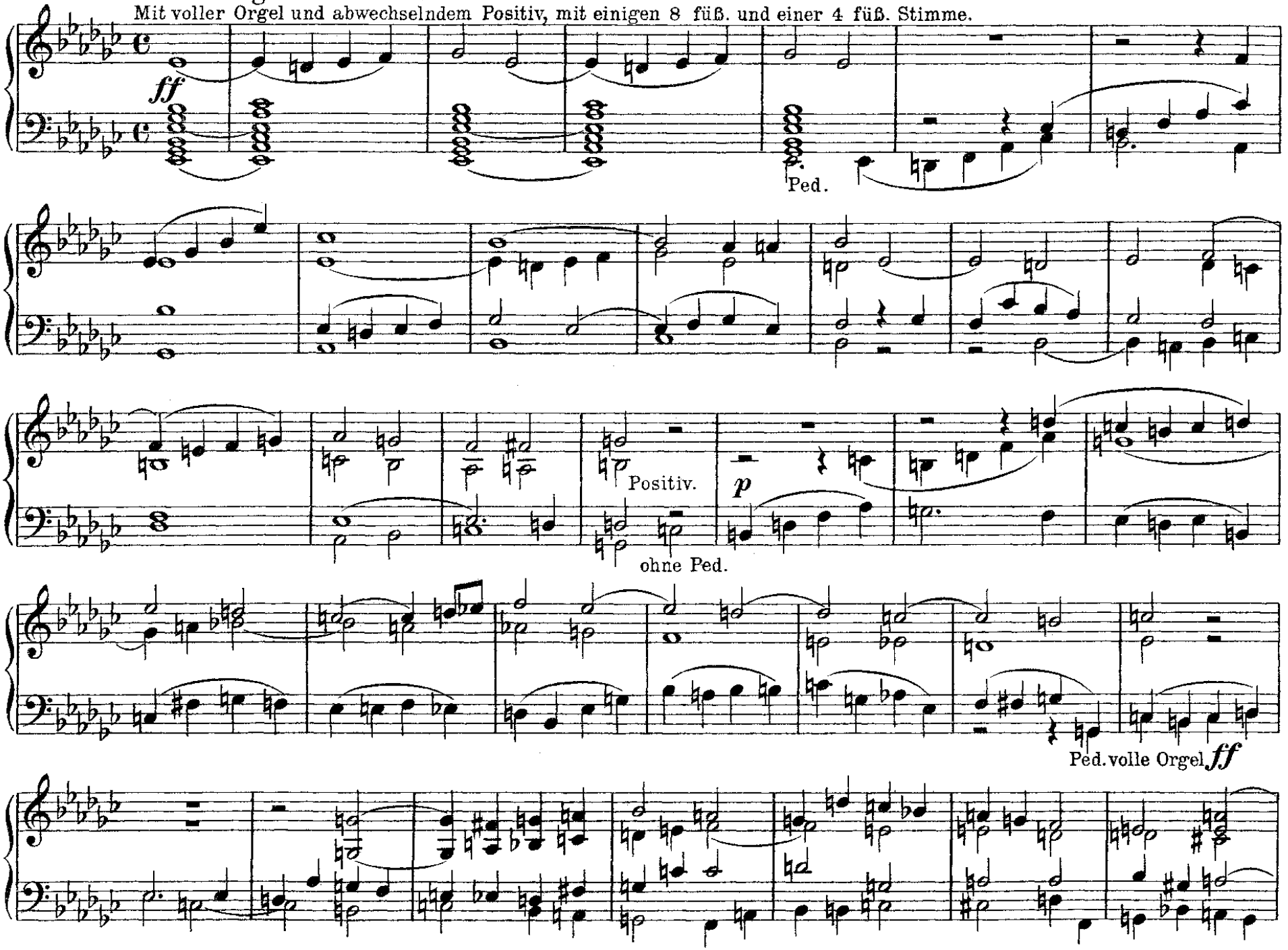

Hptw.
f
Ped.
Obw.
p
Hptw.
f
Ped.
rit.

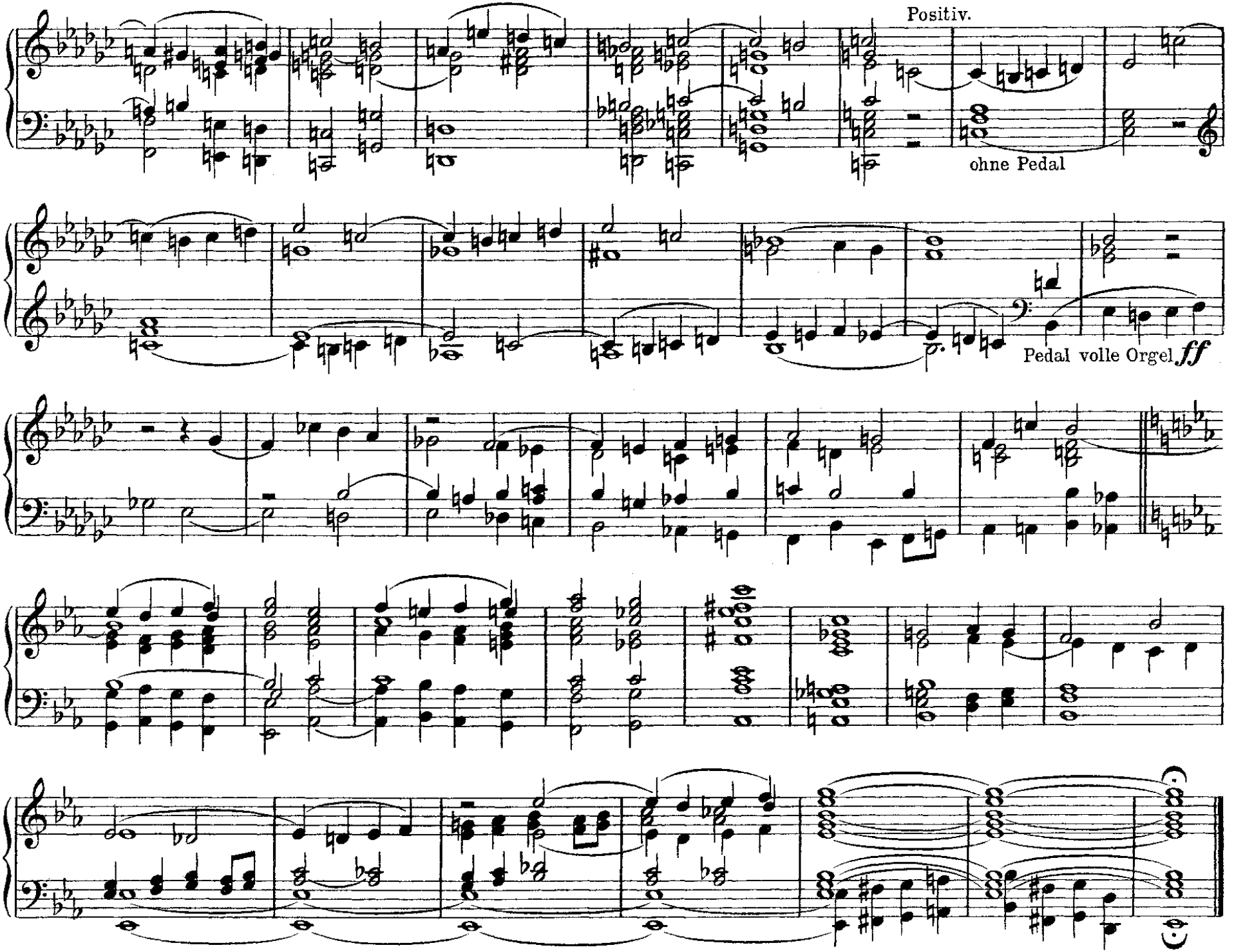
47. Phantasie im fugierten Stil.

Joh. Ludwig Böhner, 1787-1860.

Andante grave con moto.

Mit voller Orgel und abwechselndem Positiv, mit einigen 8 füß. und einer 4 füß. Stimme.

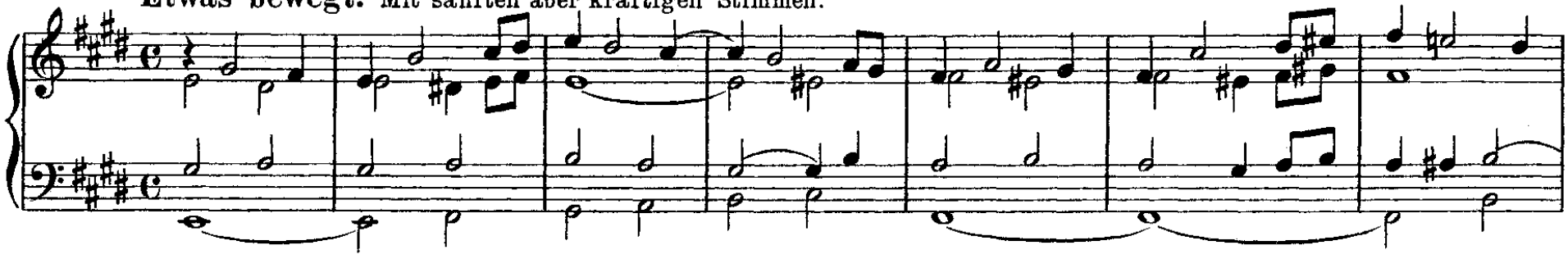


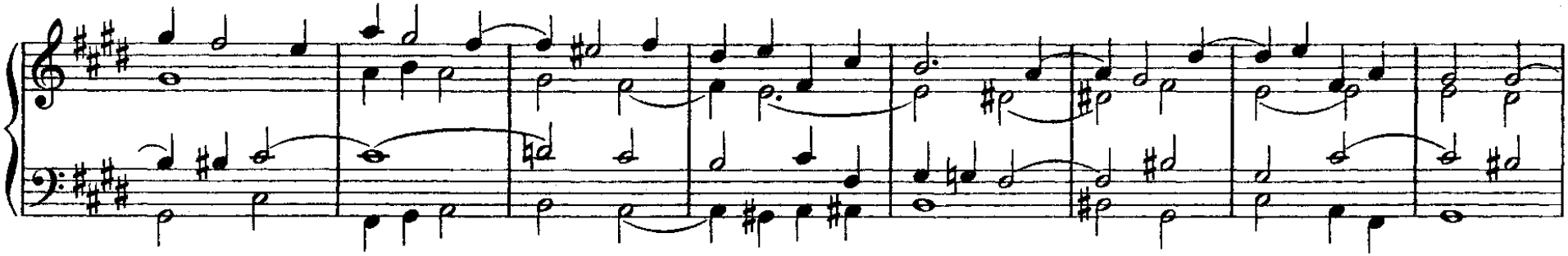

Positiv.
ohne Pedal
Pedal volle Orgel. ff

48.

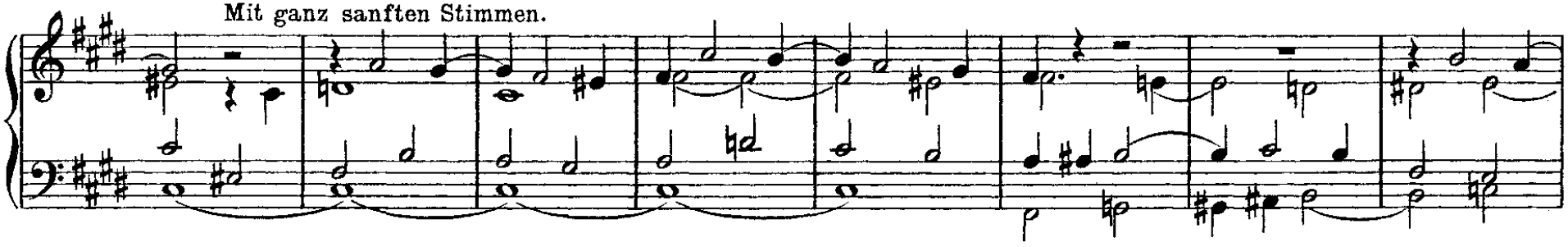
Fr. Kühmstedt, 1809-1858.

Etwas bewegt. Mit sanften aber kräftigen Stimmen.

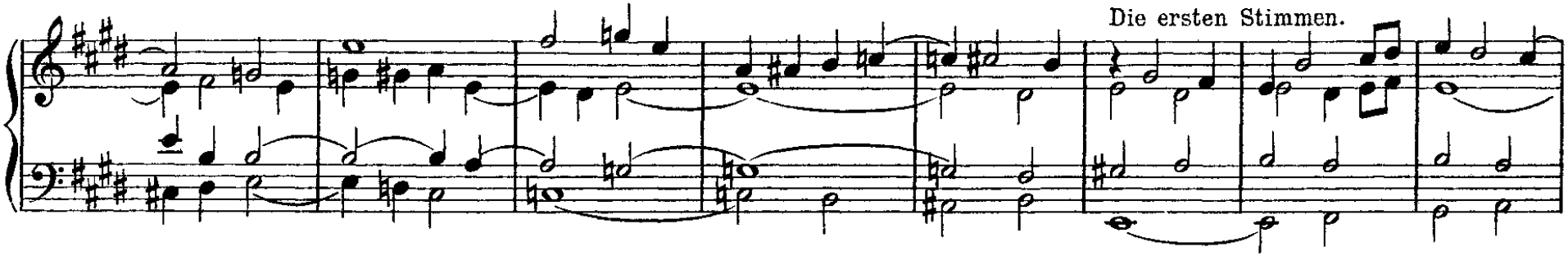


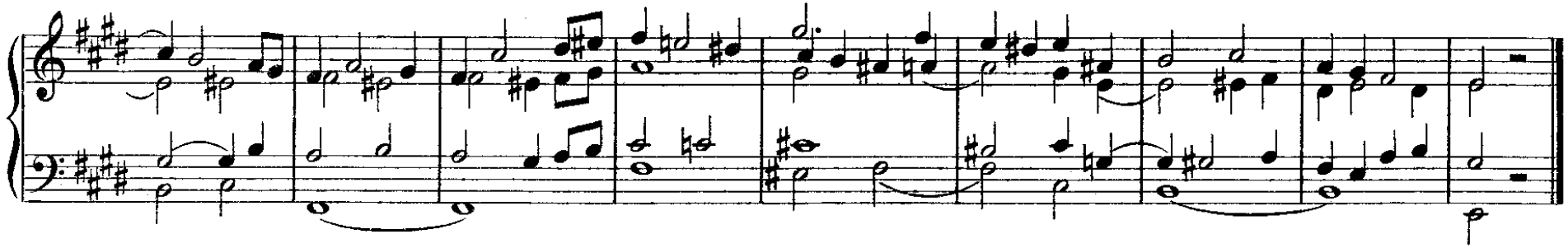


Mit ganz sanften Stimmen.



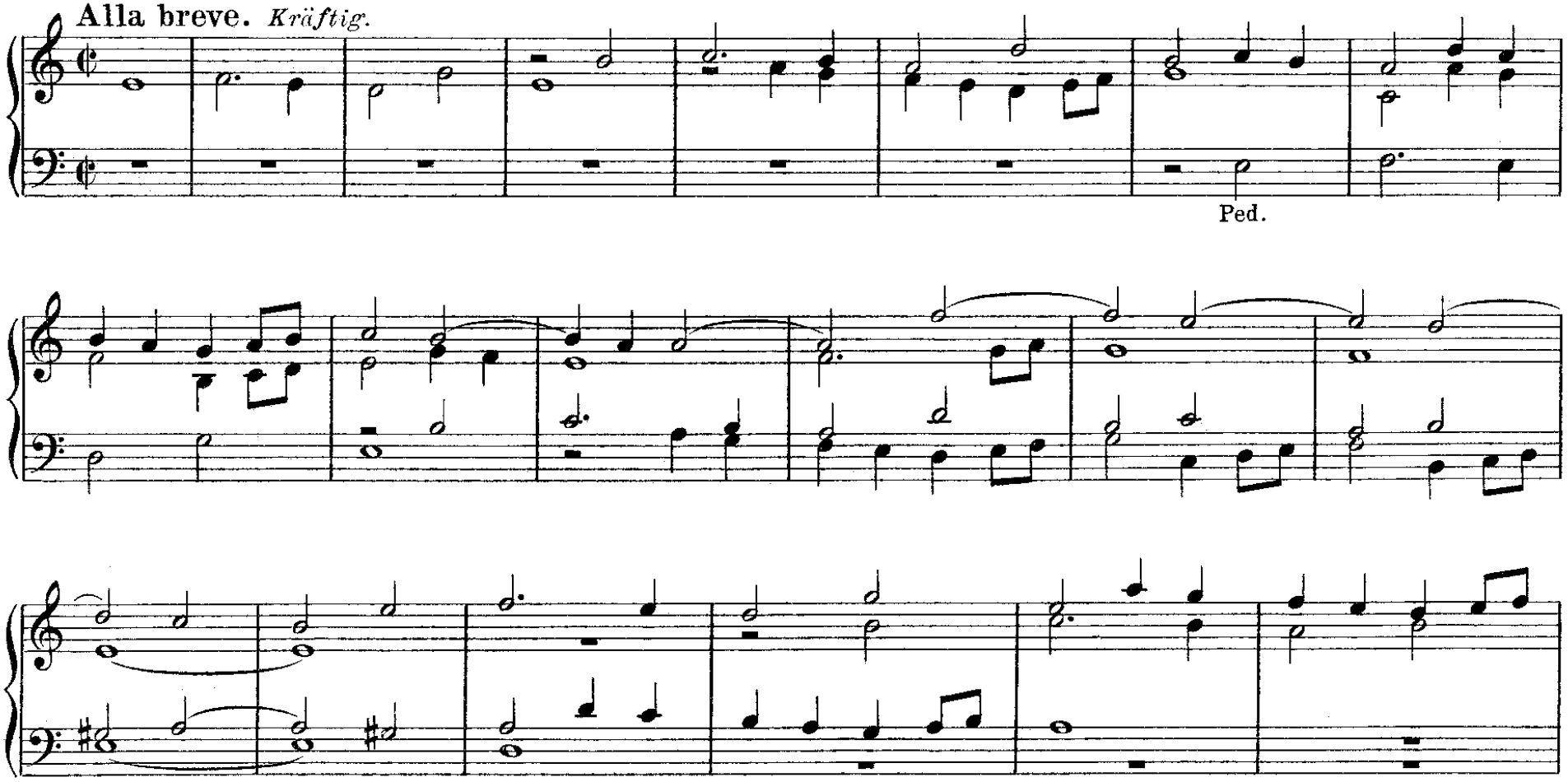
Die ersten Stimmen.

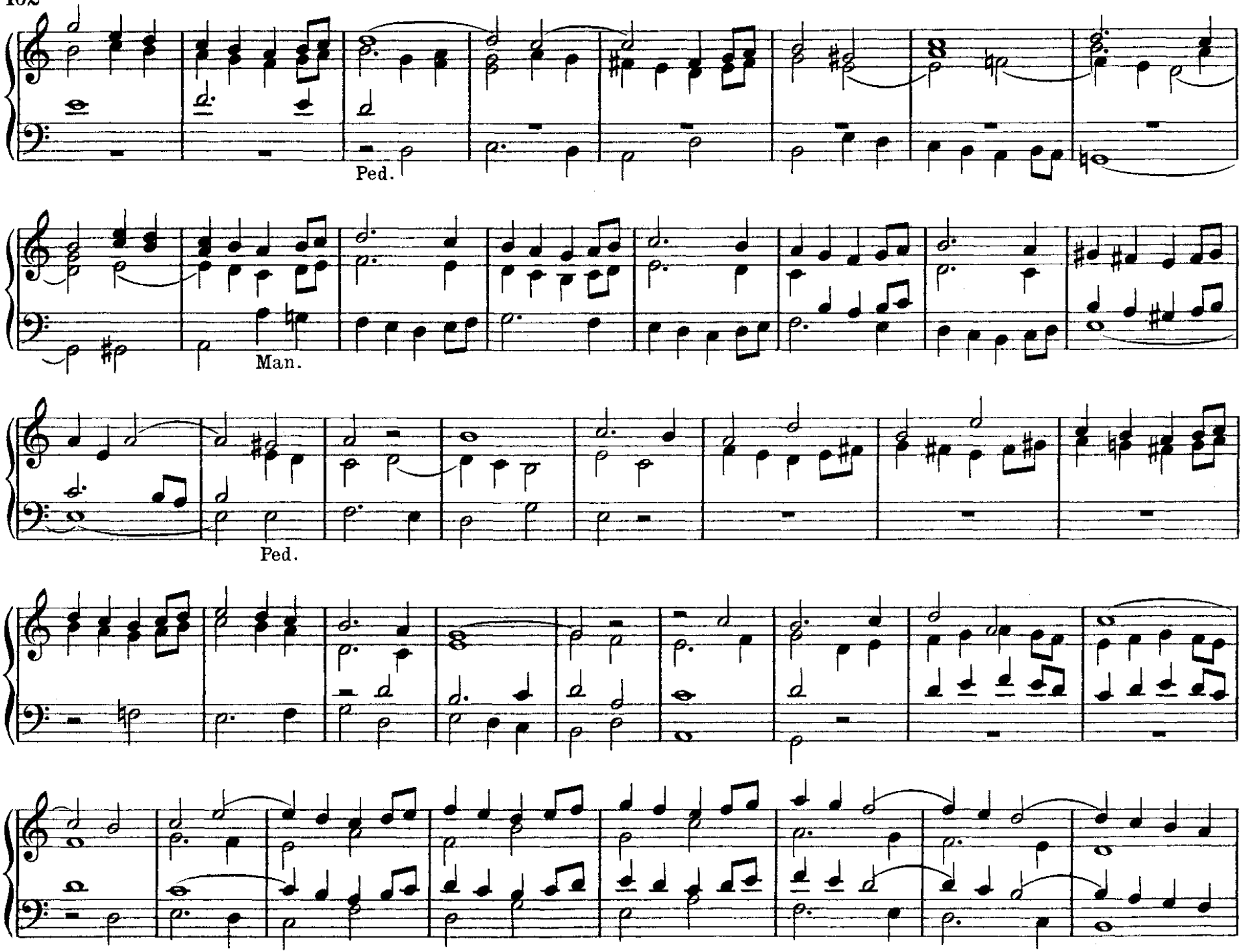


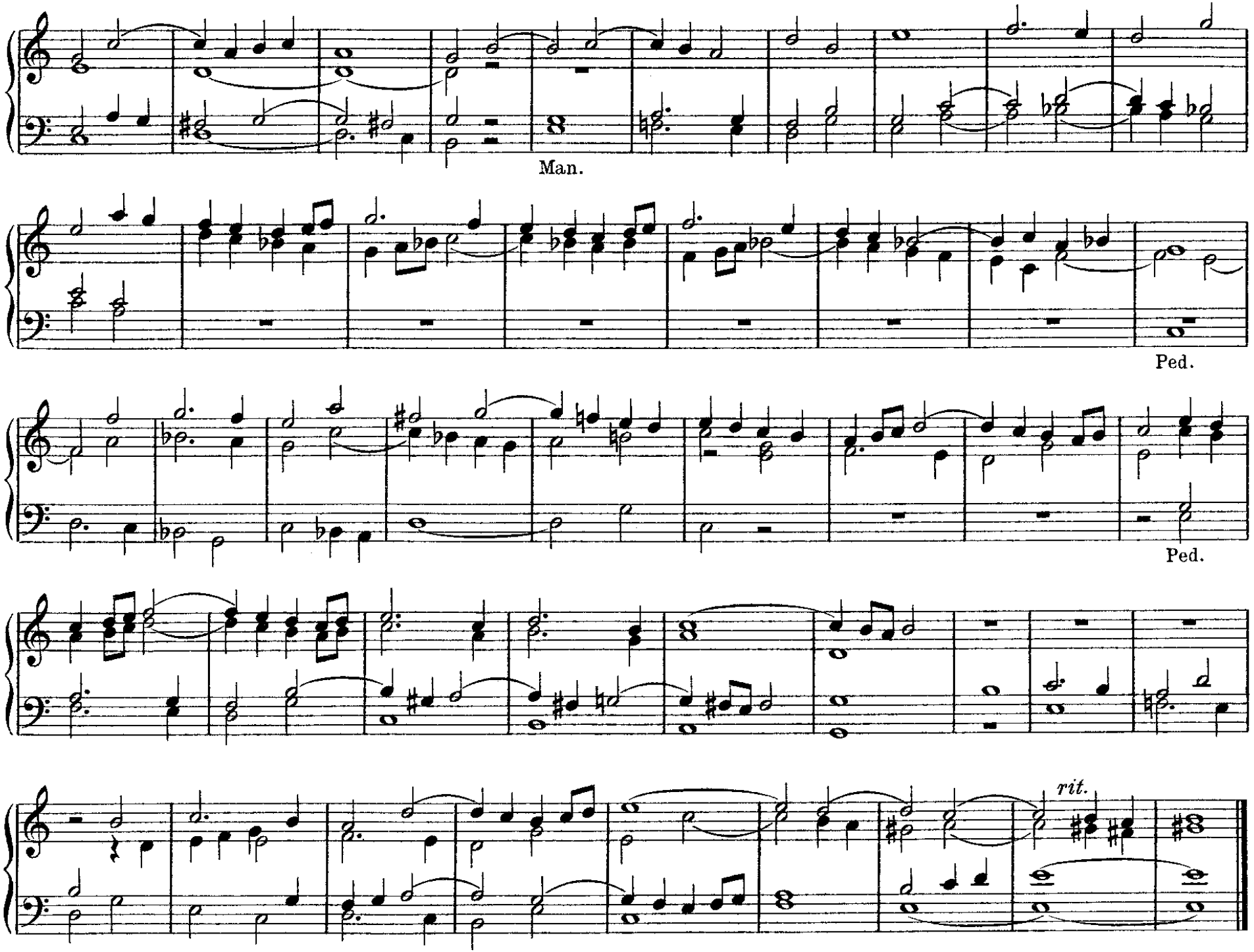


49. J. G. Albrechtsberger, 1736 - 1809.

Alla breve. *Kräftig.*

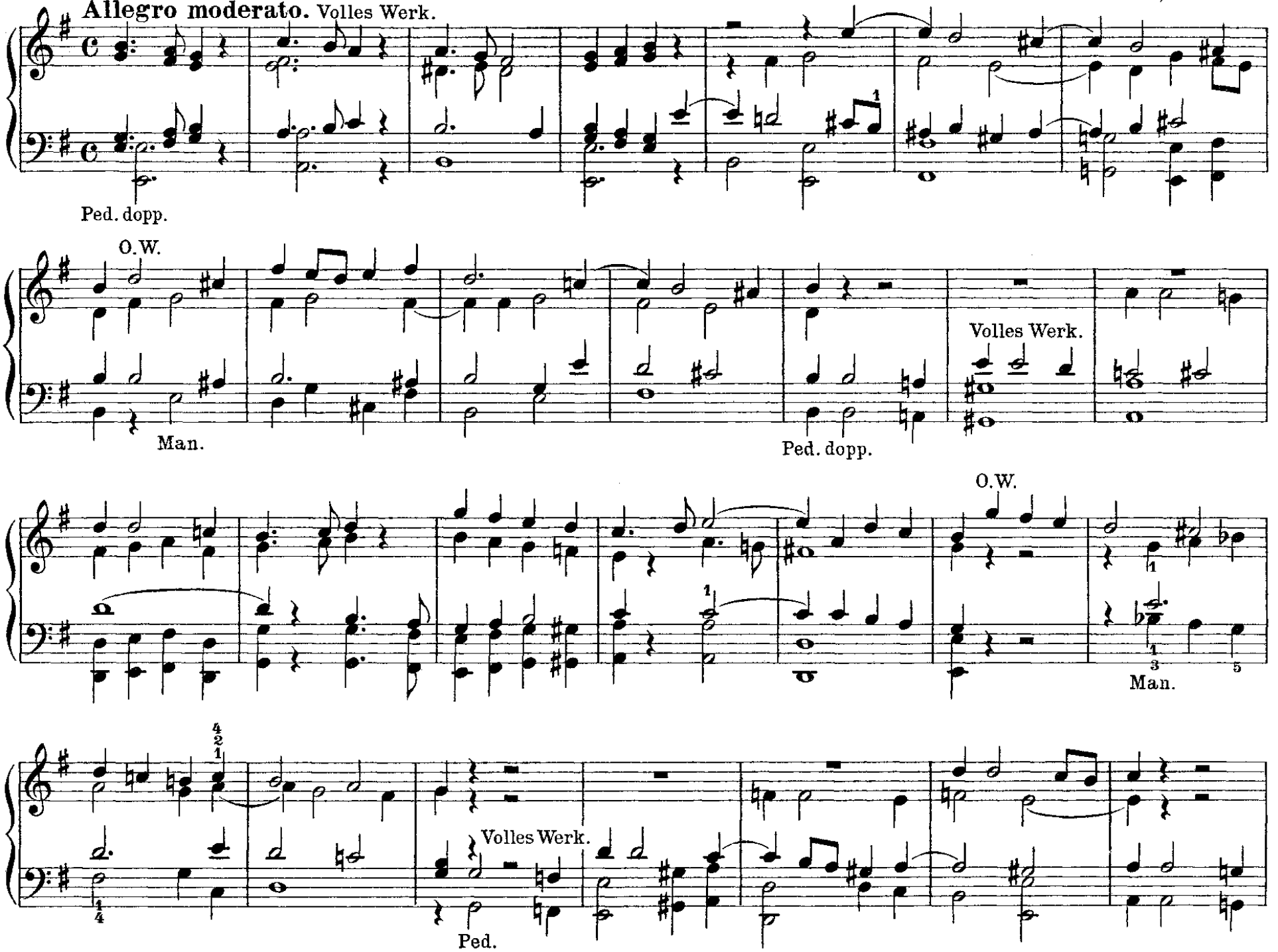


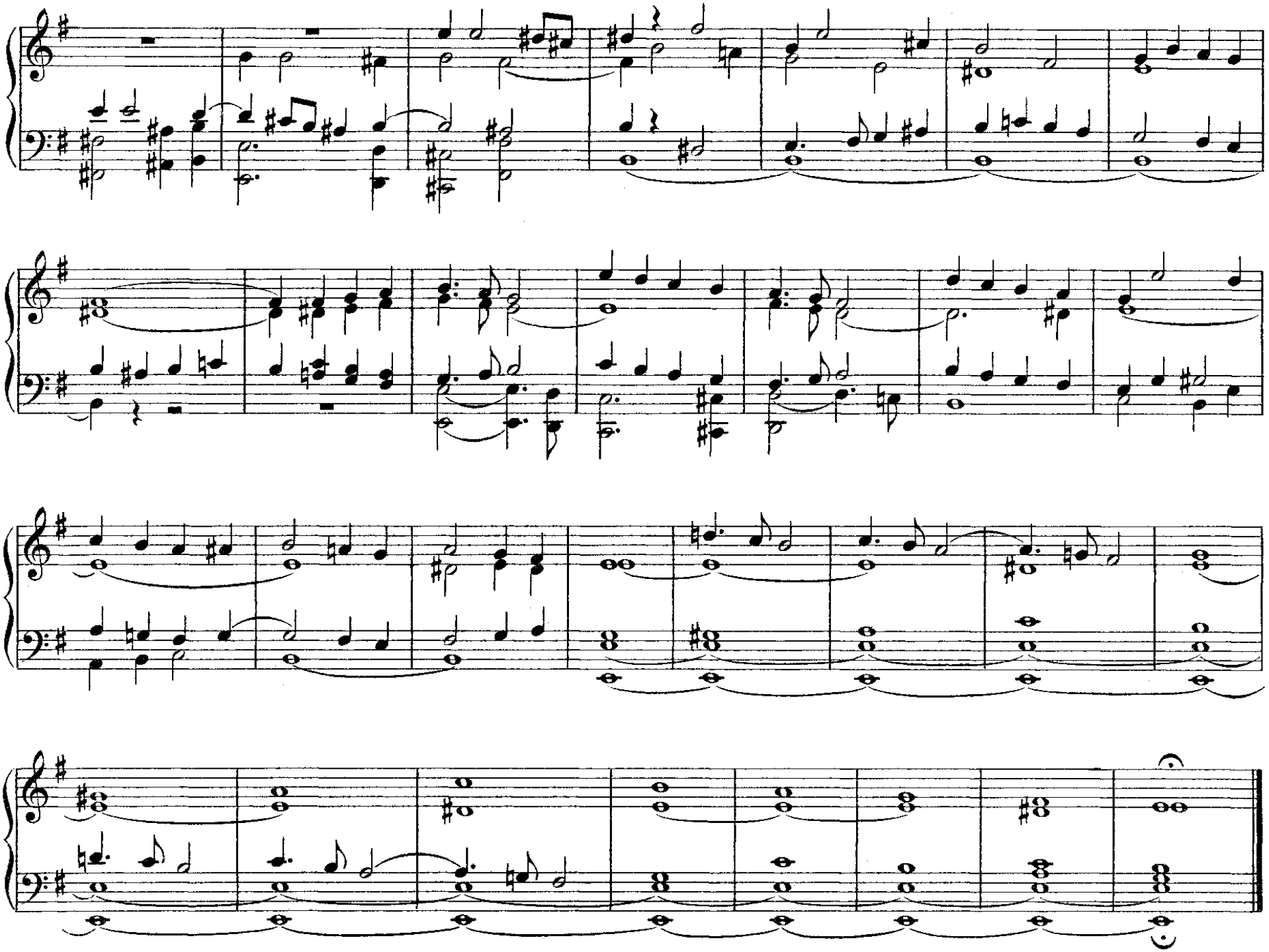

Ped.
Man.
Ped.


Man.
Ped.
Ped.
rit.

50.

Ad. Hesse, 1809-1868.



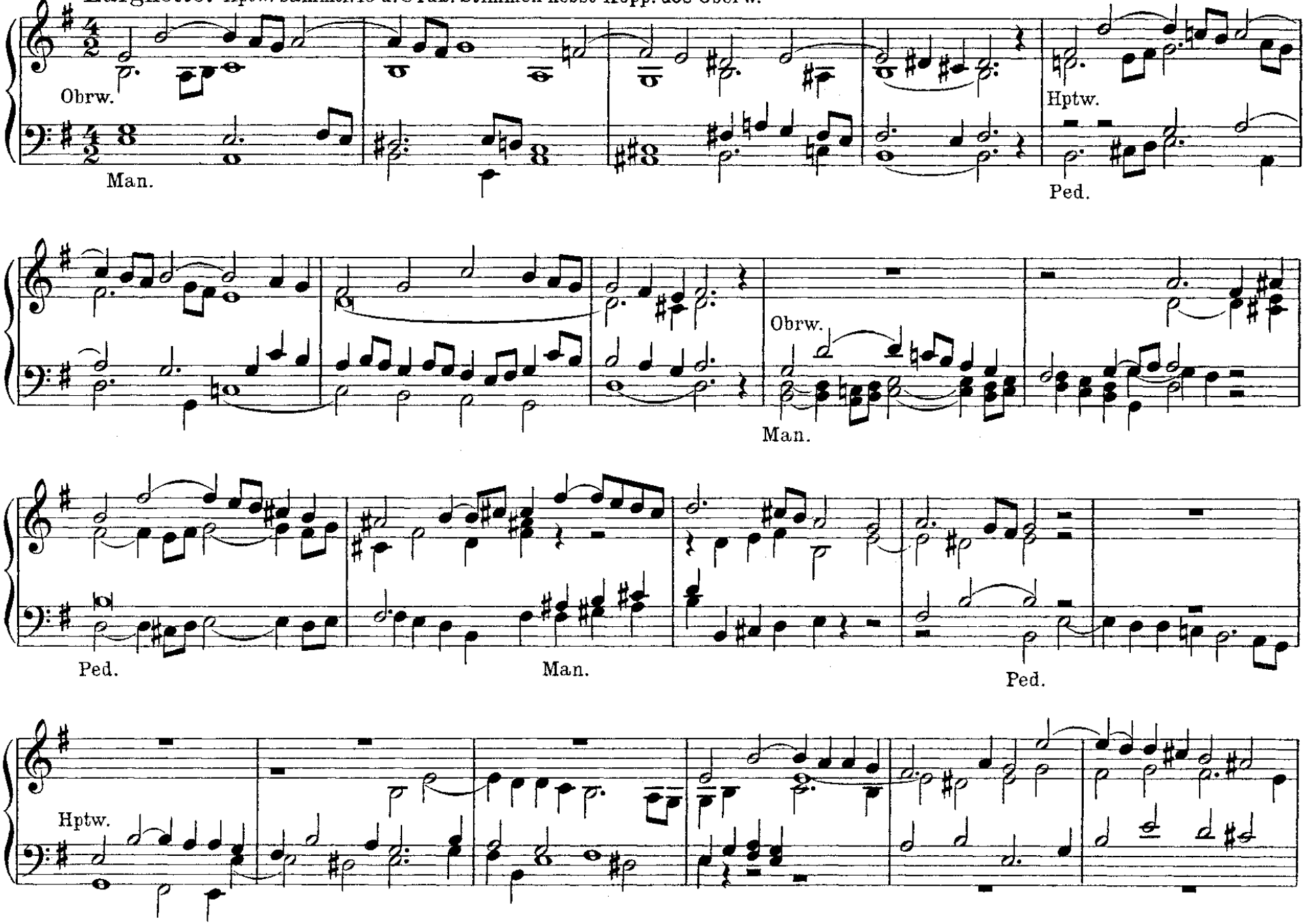


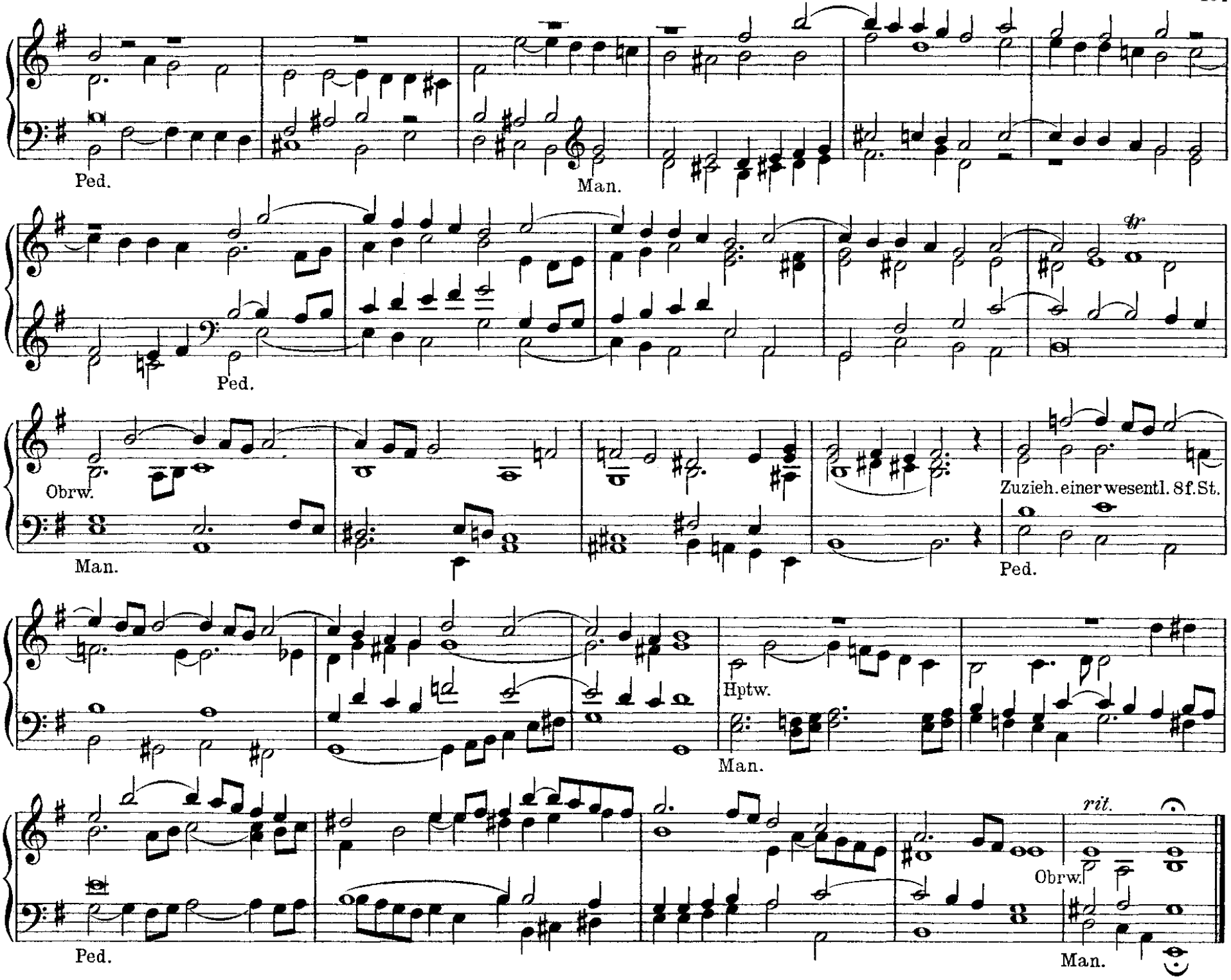
51.

Larghetto.

Mit abwechselnden Manualen.
Oberw. mit sanften 8 füß. Stimmen.
Hptw. sämmtl. 16 u. 8 füß. Stimmen nebst Kopp. des Oberw.

Karl Loewe, 1796-1869.

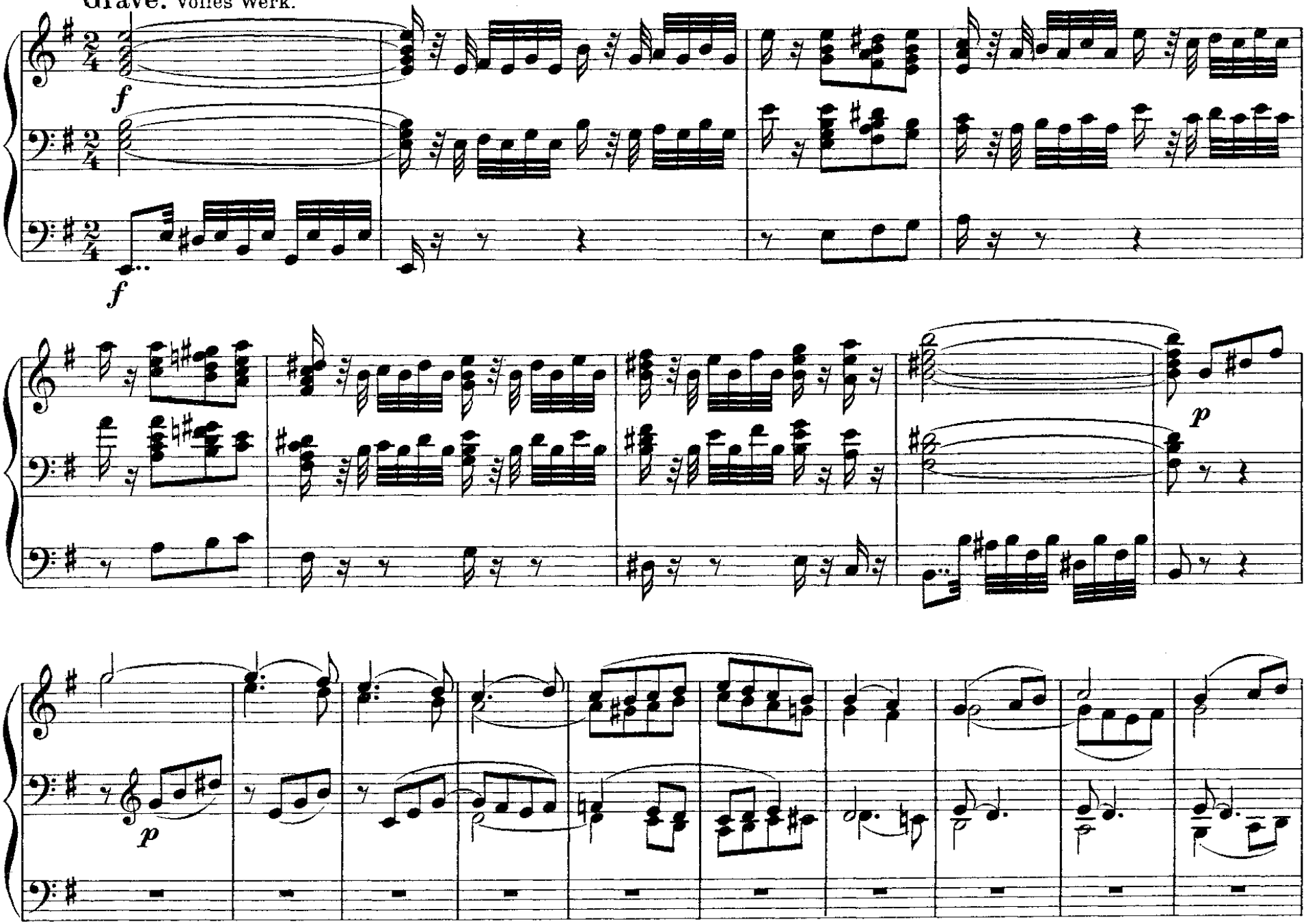


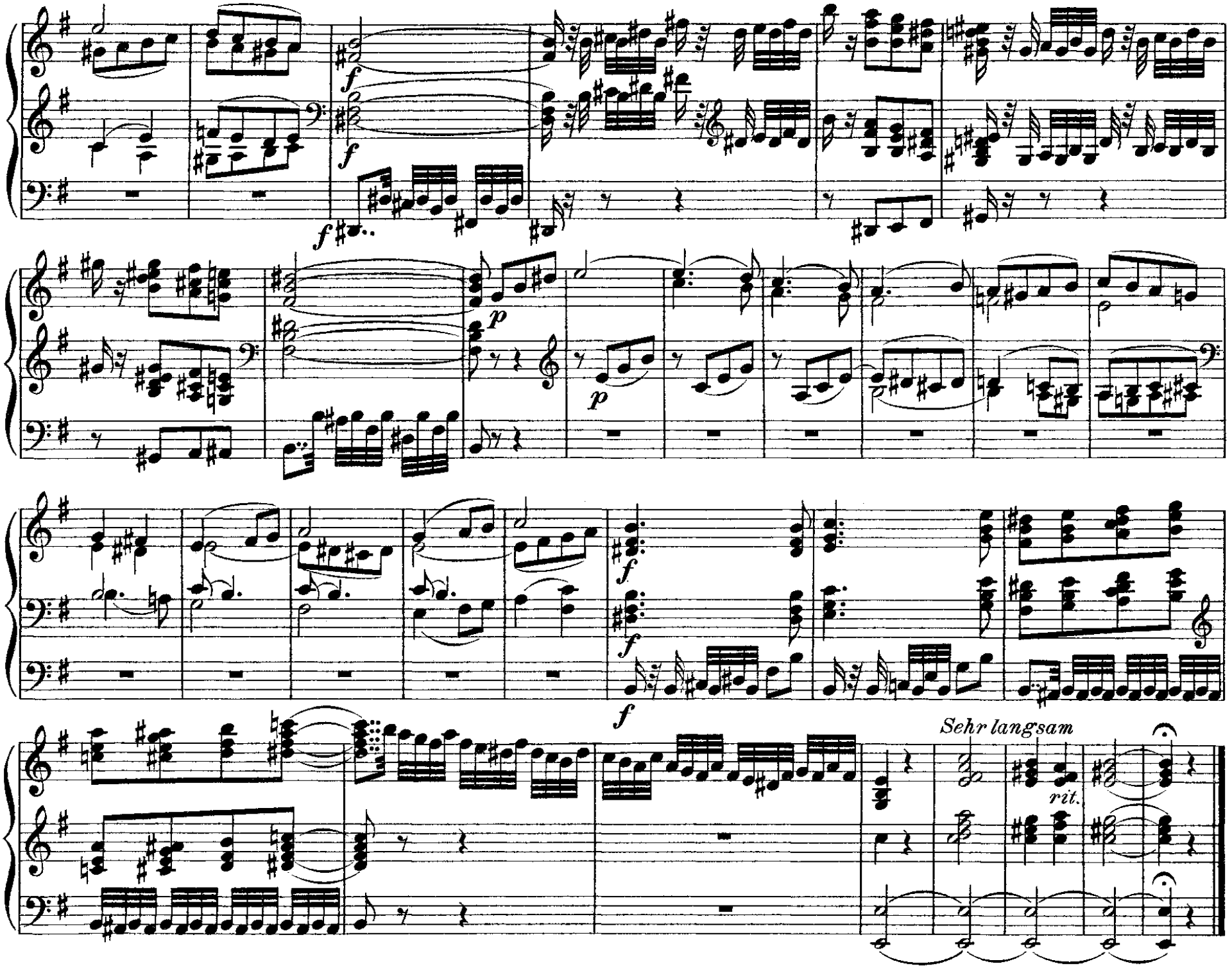

Ped.
Man.
Ped.
tr
Obrw.
Man.
Zuzieh. einer wesentl. 8f. St.
Ped.
Hptw.
Man.
rit.
Obrw.
Ped.
Man.

52.

Grave. Volles Werk.

Joachim Raff, 1822-1882.

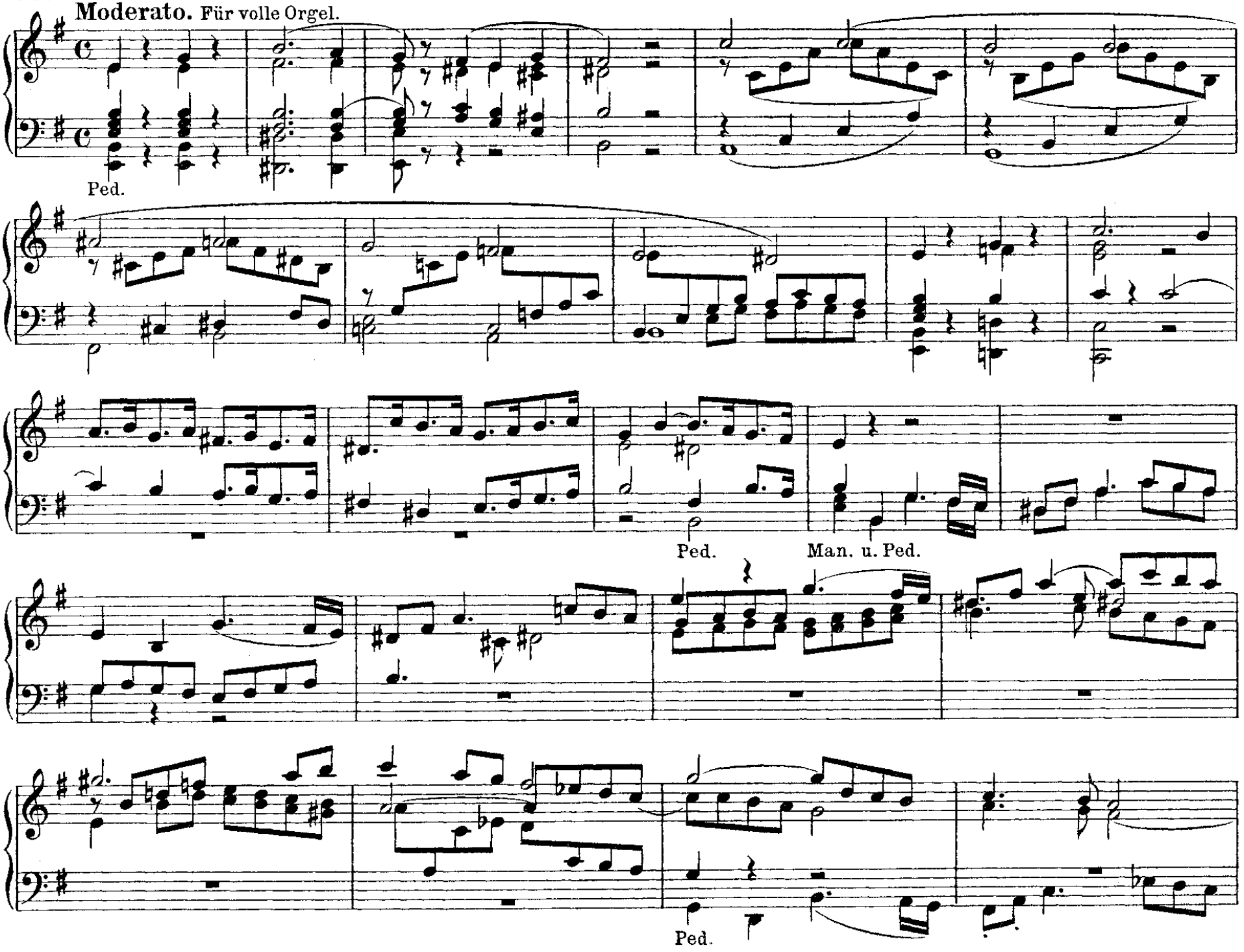


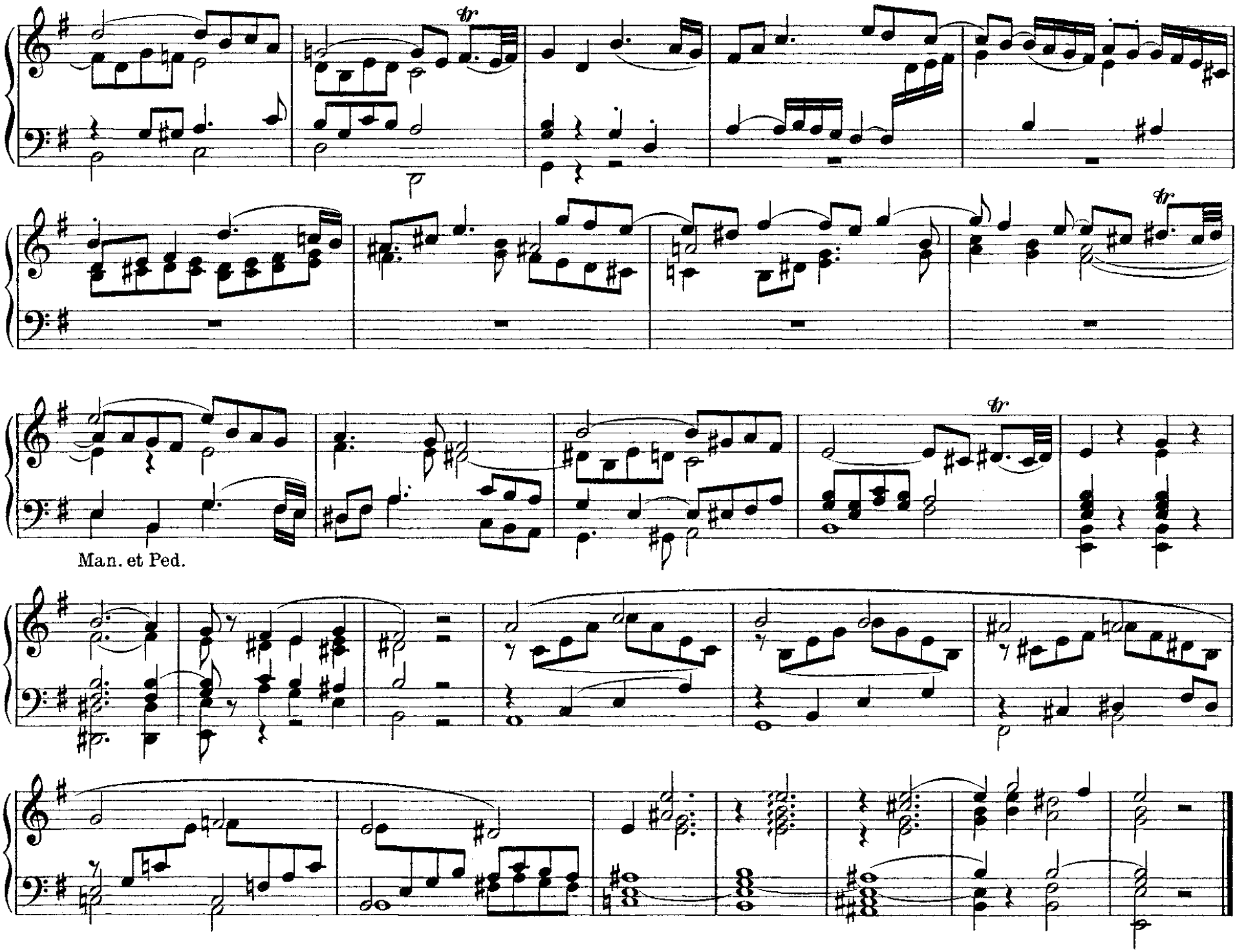

Sehr langsam
rit.

53.

Ch. H. Rinck, 1770-1846.

Moderato. Für volle Orgel.



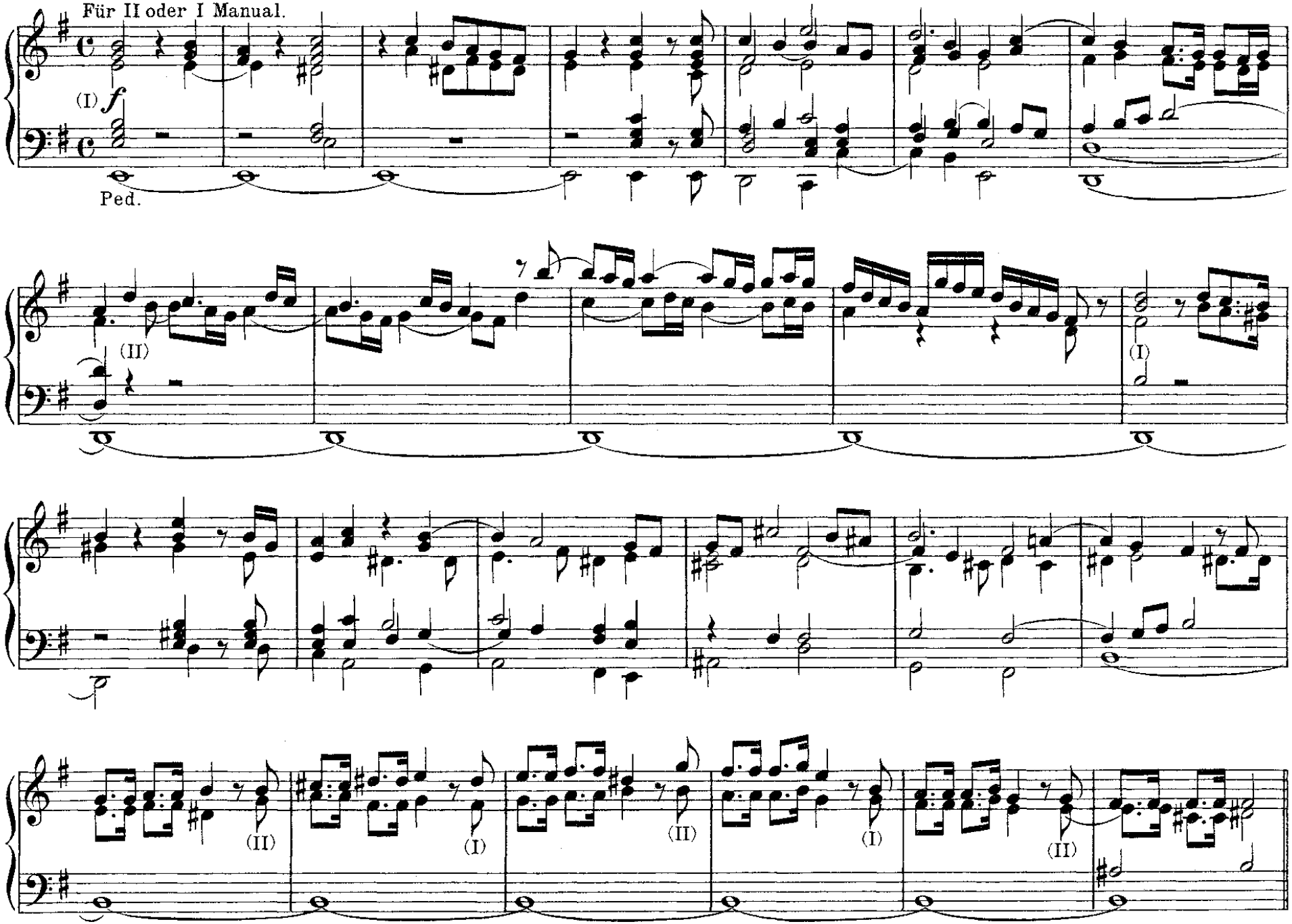

Man. et Ped.

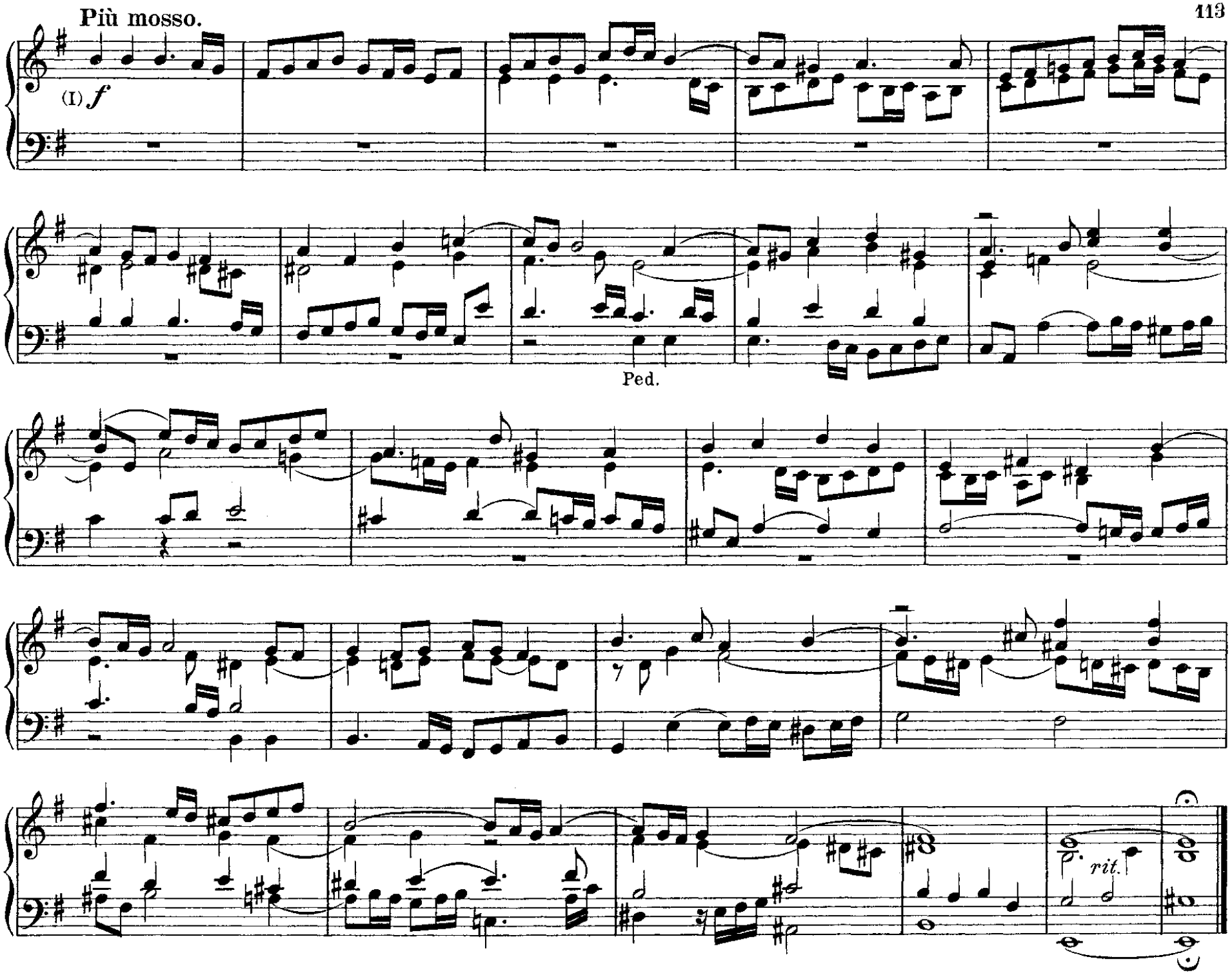
54. Toccata.

Maestoso. Volles Werk.

Für II oder I Manual.

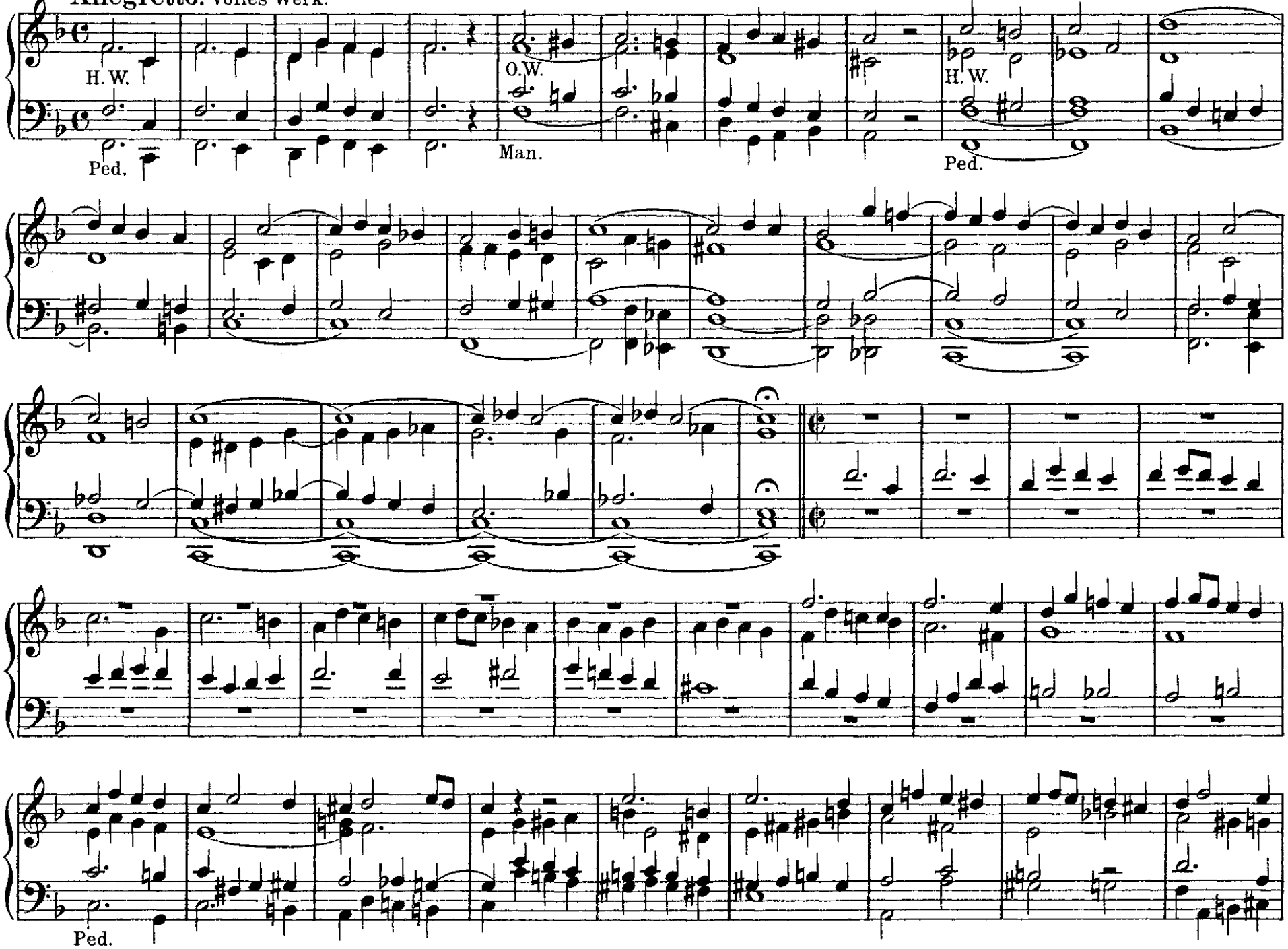
J. Speth, † 1709.

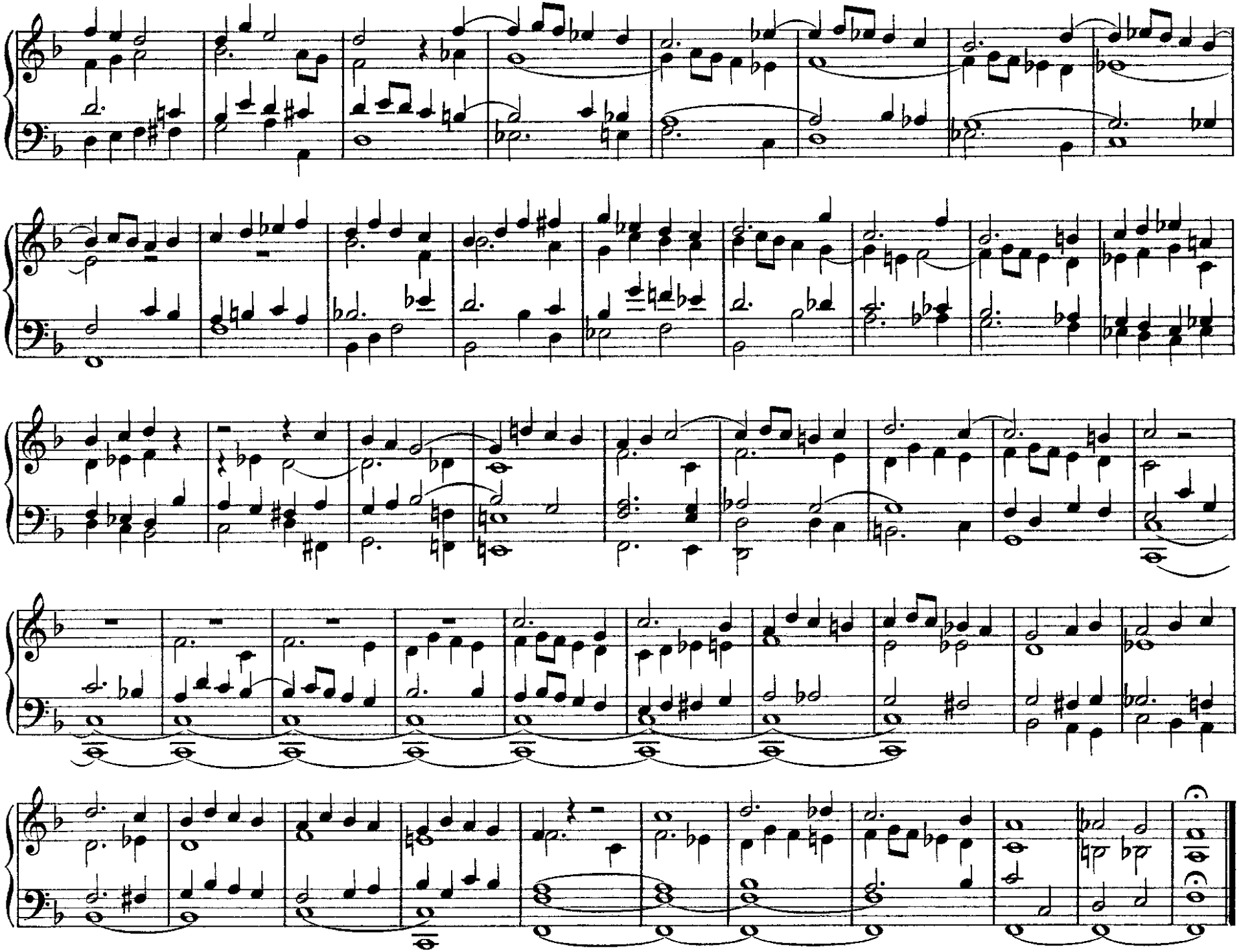



Più mosso.
(I) f
Ped.
rit.

55. **Allegretto.** Volles Werk.

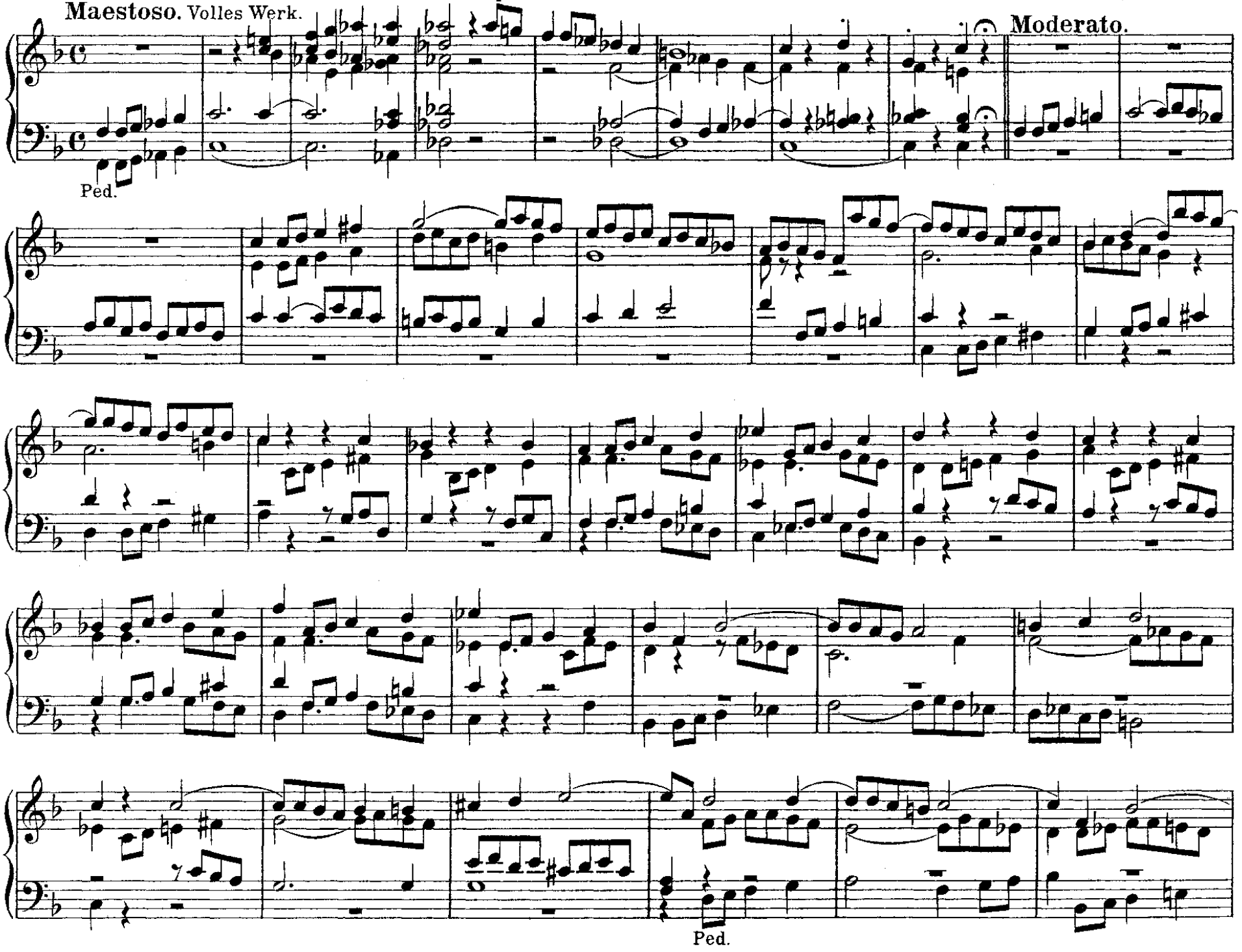
A. Hesse, 1809 - 1863.

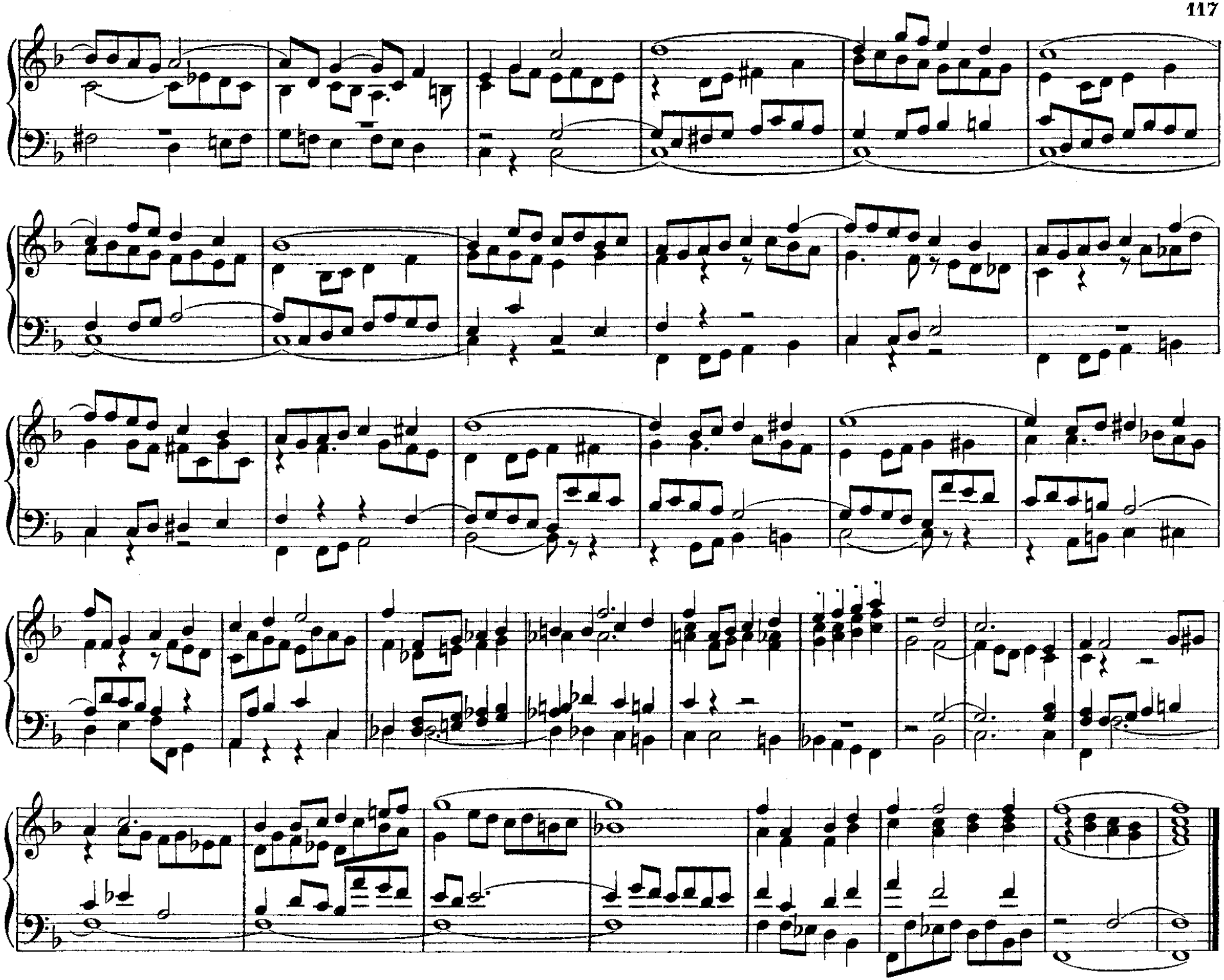




56. Gottes Sohn ist kommen. (Vor- oder Nachspiel.)

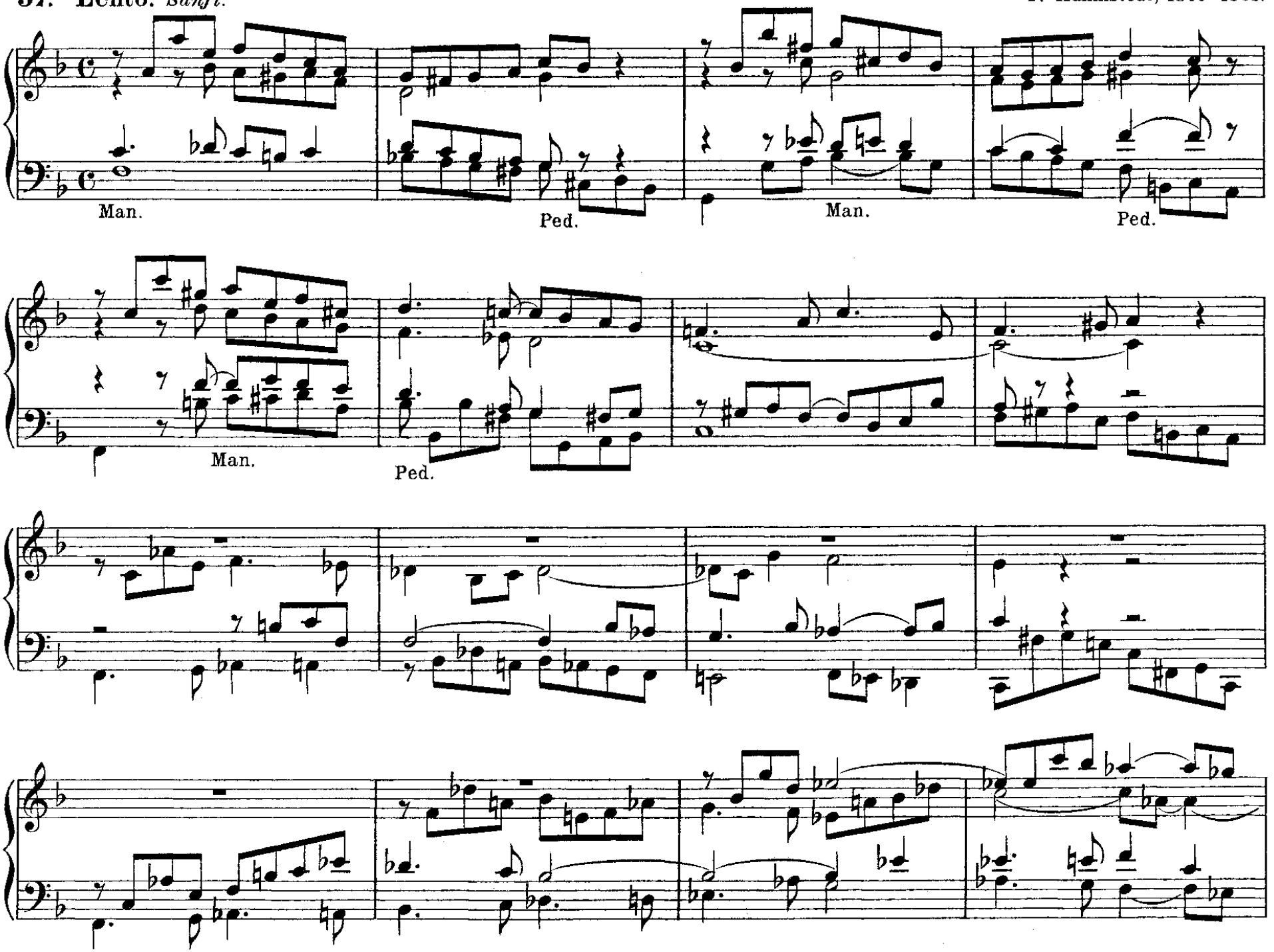
E. Köhler, 1799 - 1847.

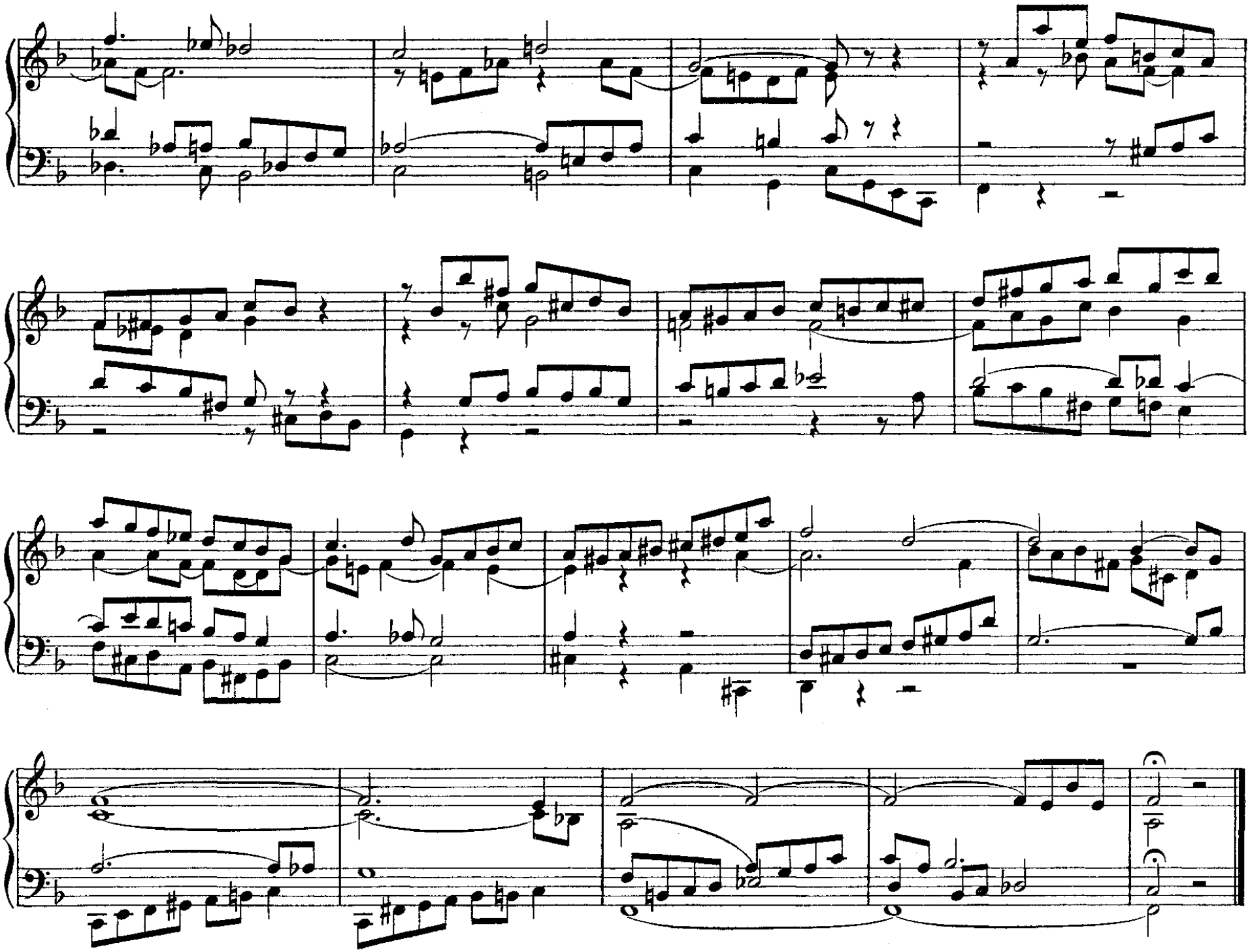




57. Lento. *Sanft.*

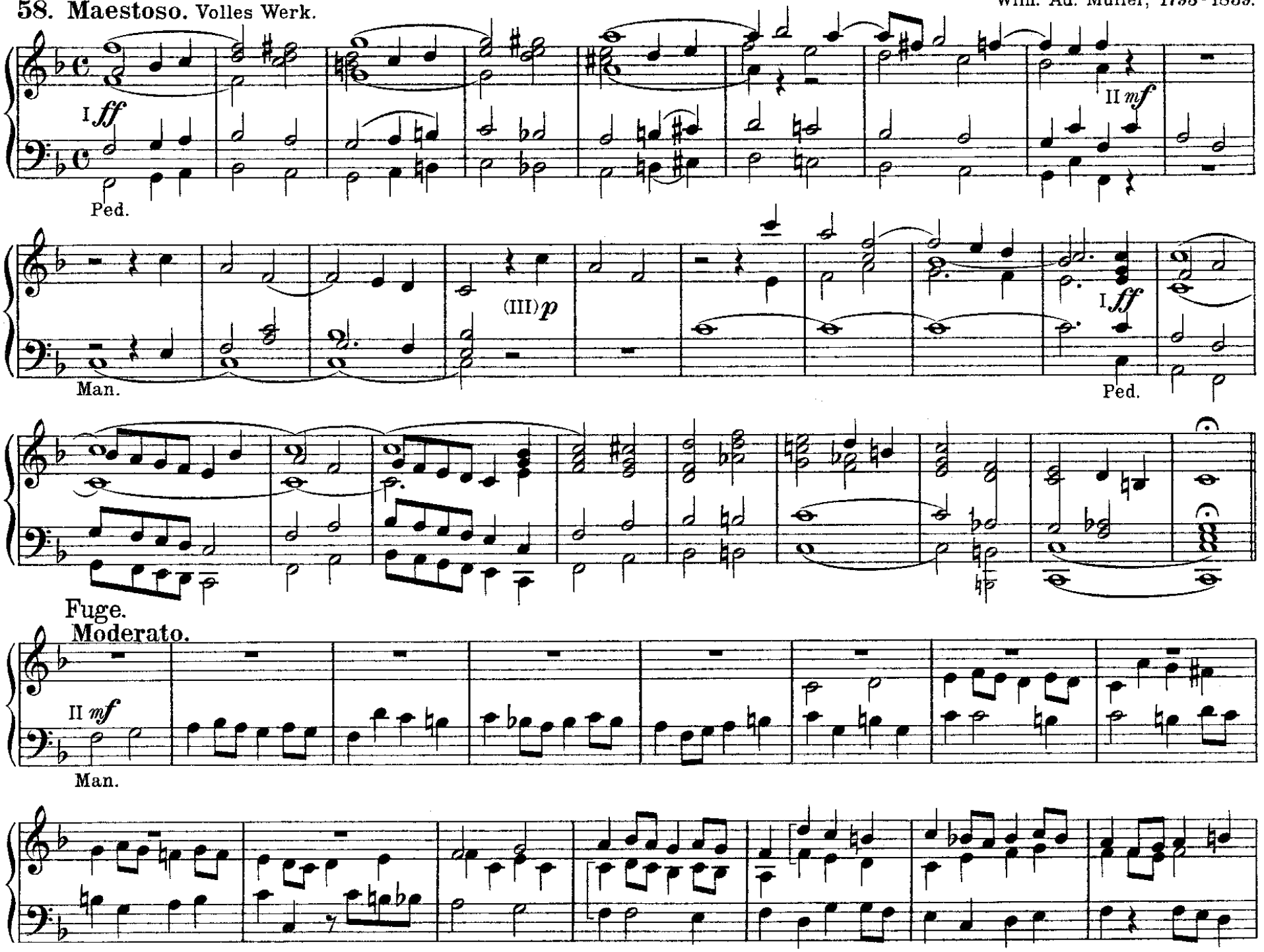
F. Kühmstedt, 1809-1858.





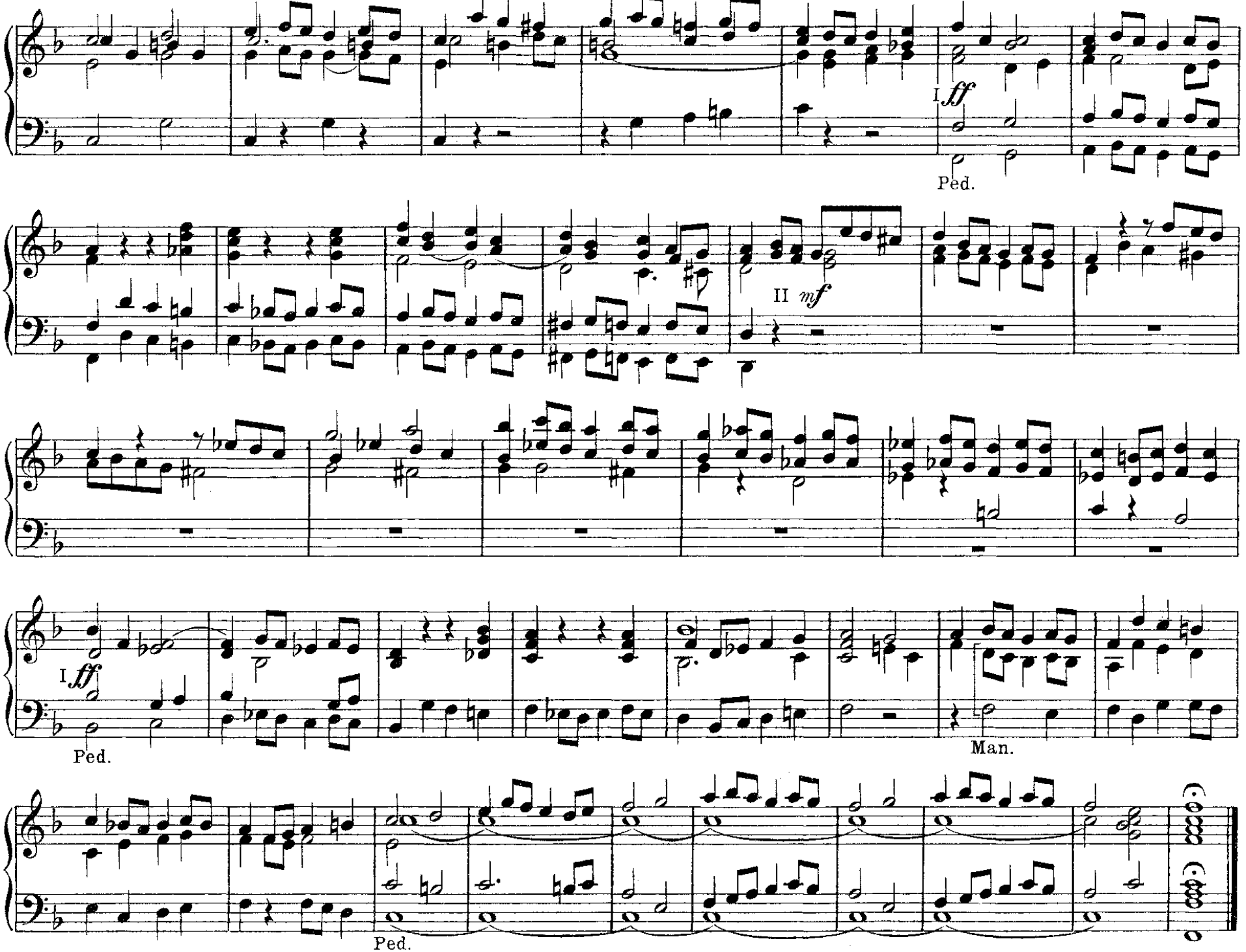
58. Maestoso. Volles Werk.

Wilh. Ad. Müller, 1793-1859.



Fuge.

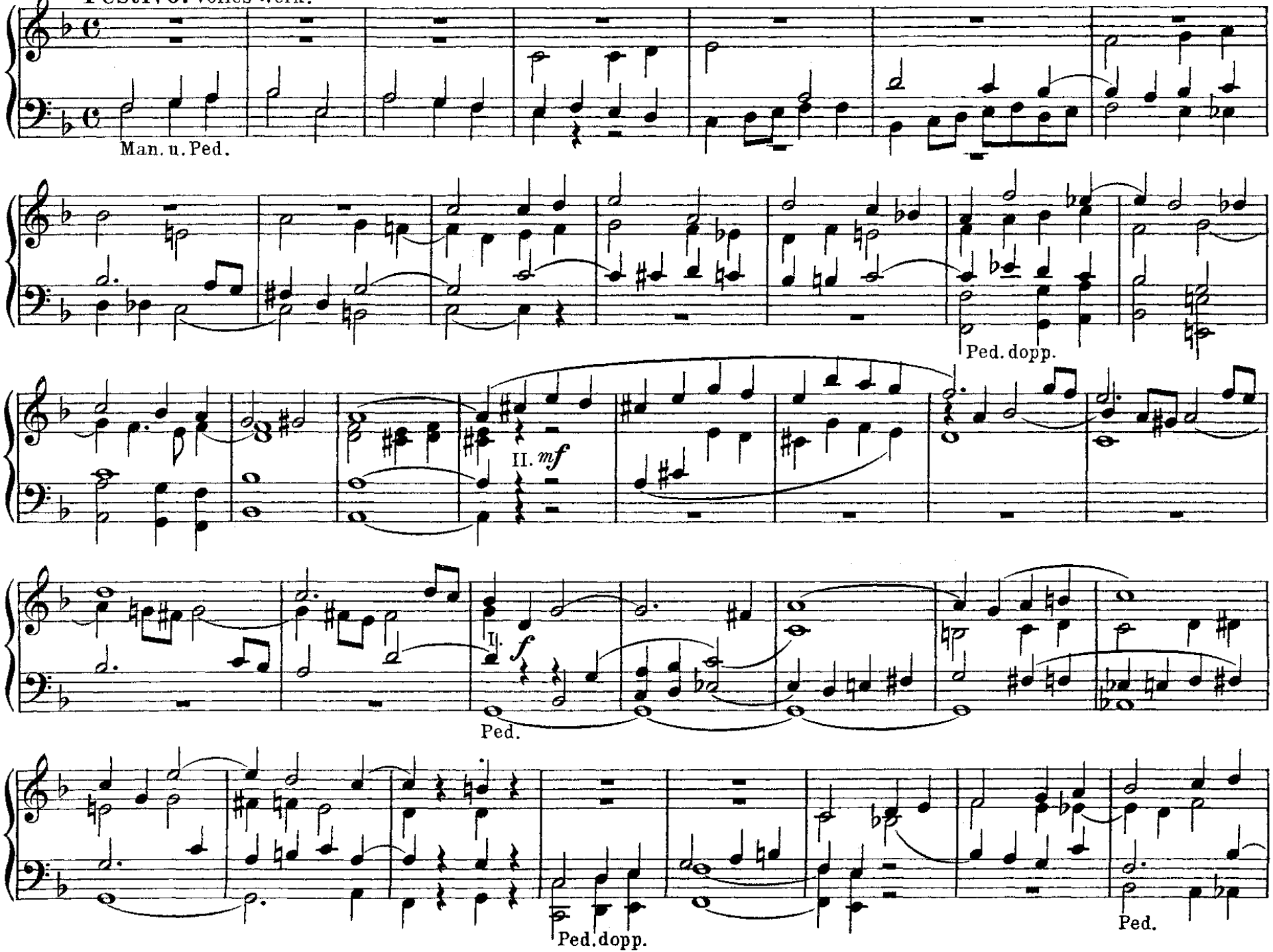
Moderato.

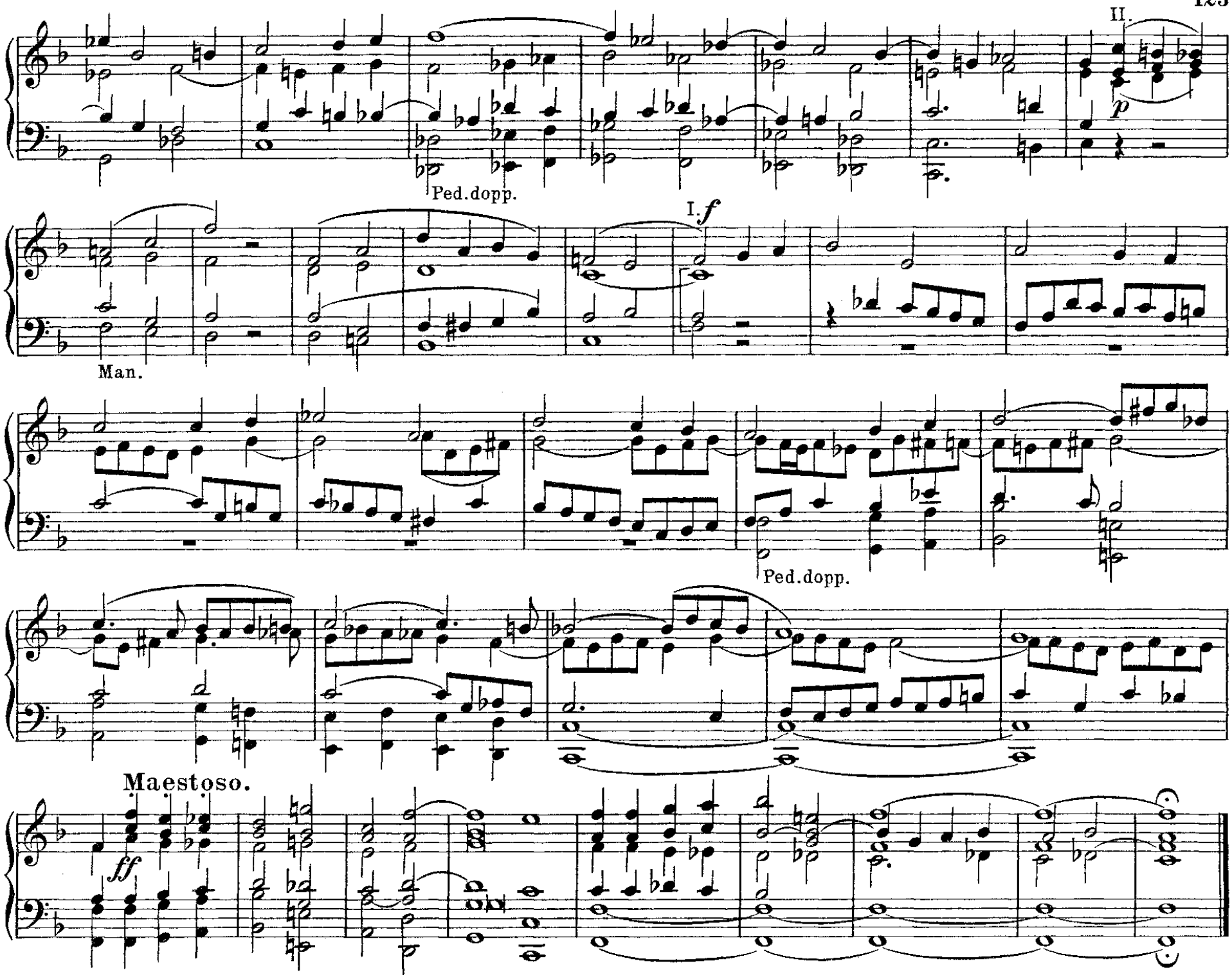

I fff
Ped.
II mf
I fff
Ped.
Man.
Ped.

59.

Festivo. Volles Werk.

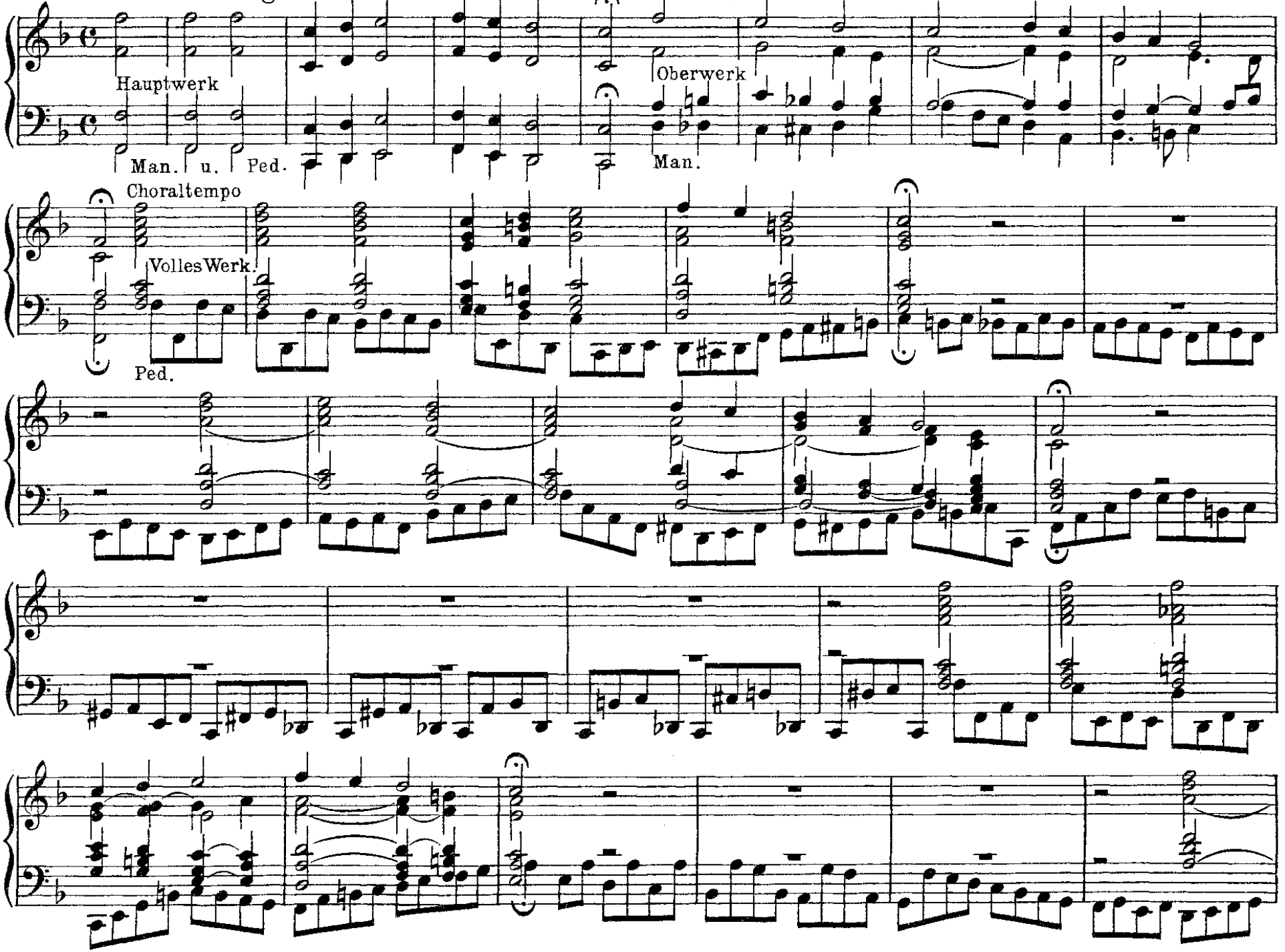
Chr. H. Rinck, 1770-1846.

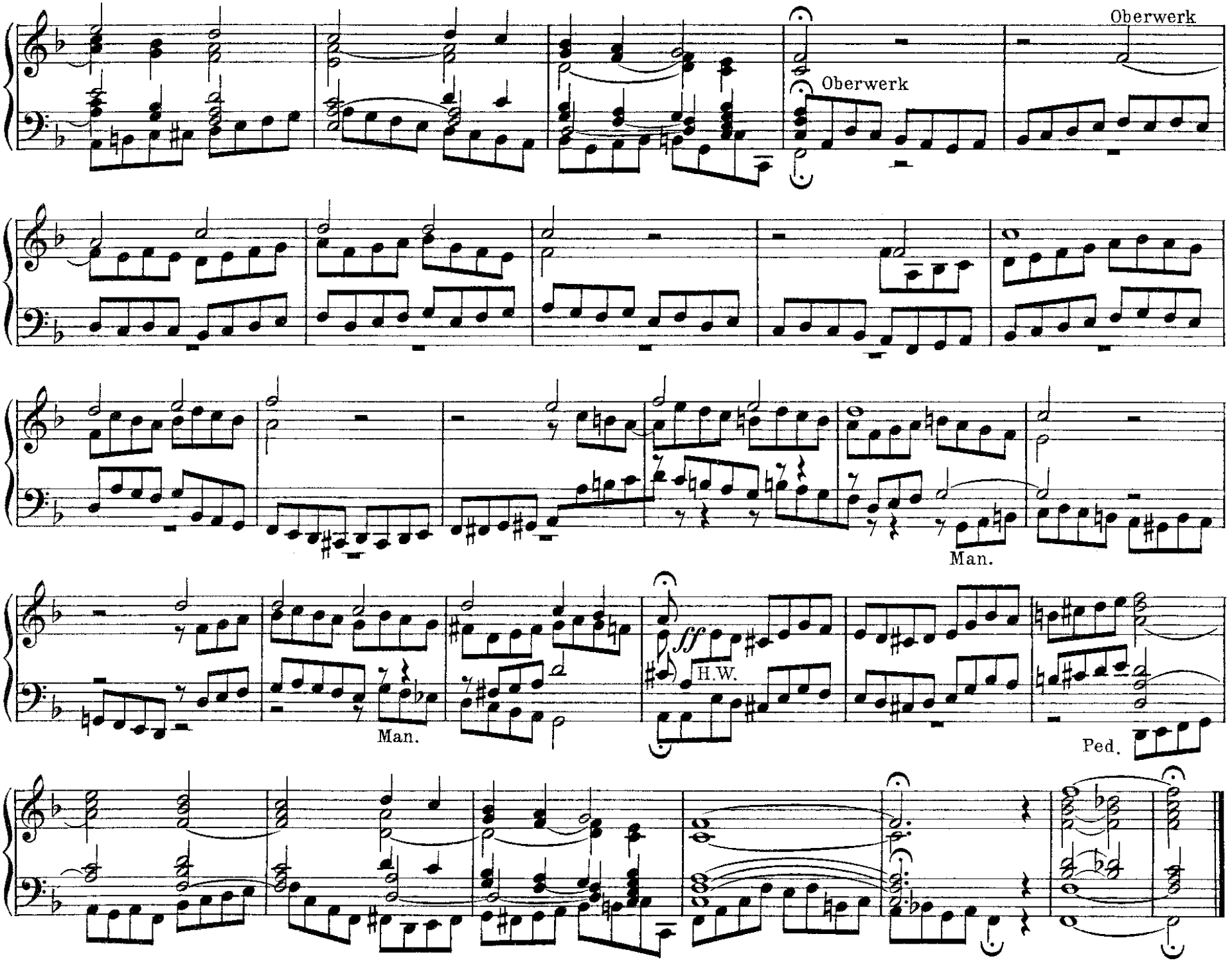



II.
p
Ped.dopp.
I.
f
Man.
Ped.dopp.
Maestoso.
ff

60. Ein feste Burg ist unser Gott. (Nachspiel zum Reformationsfeste.)

Maestoso energico. Volles Werk. **Lento.** Herm. Schellenberg, 1816-1863.

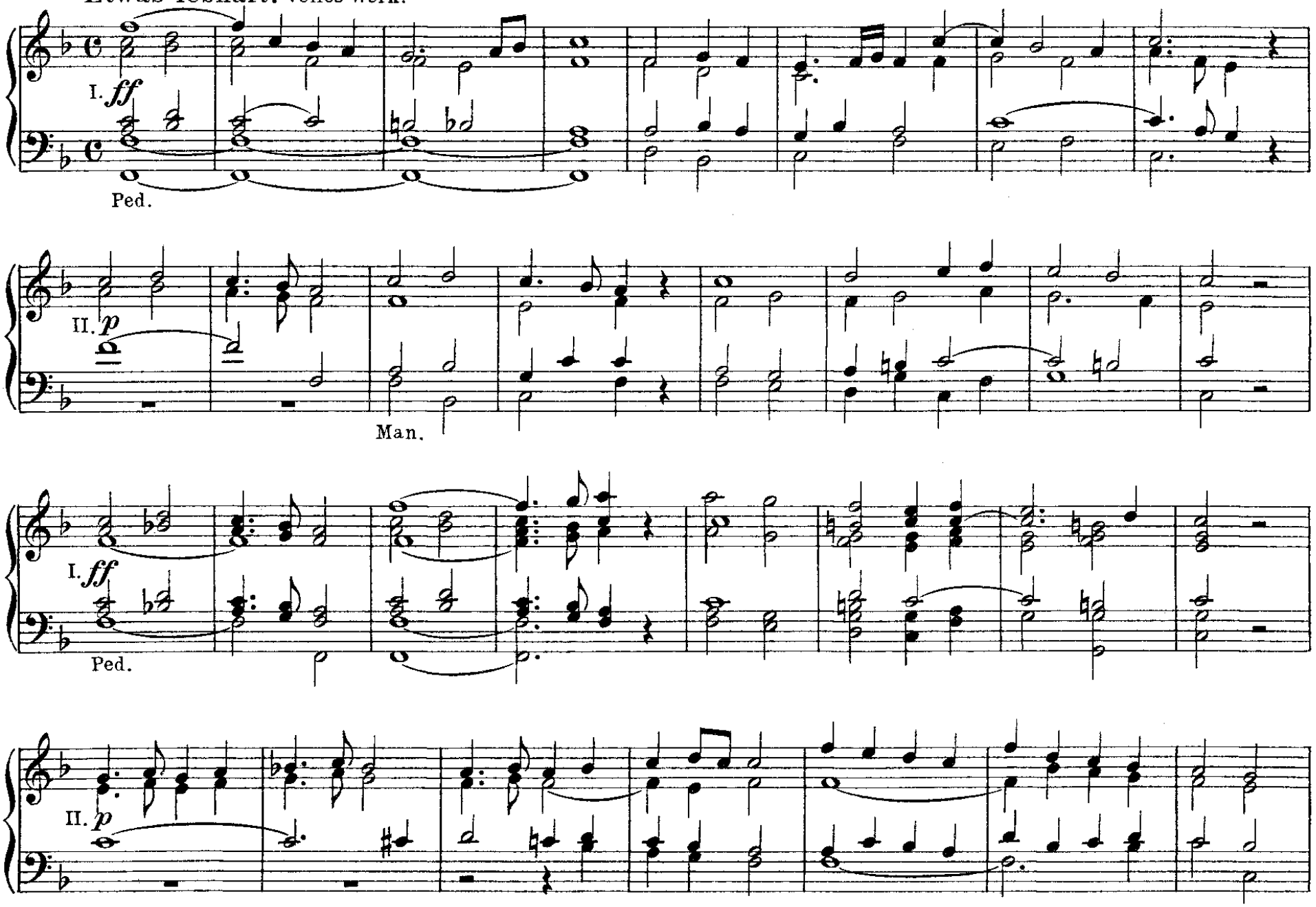



Oberwerk
Oberwerk
Man.
Man.
ff
H.W.
Ped.

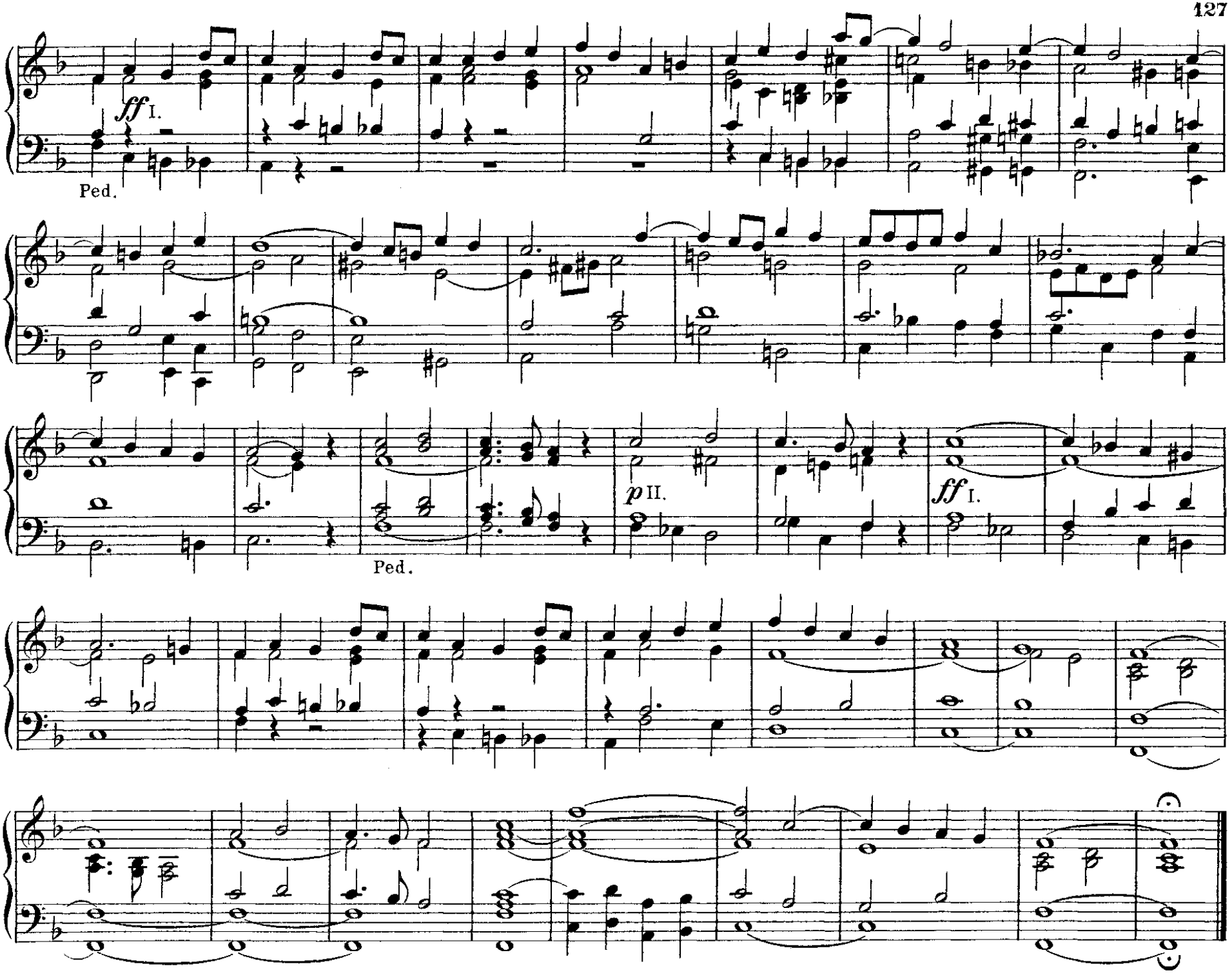
61. O du fröhliche.*) (Nachspiel für Weihnachten.)

Etwas lebhaft. Volles Werk.

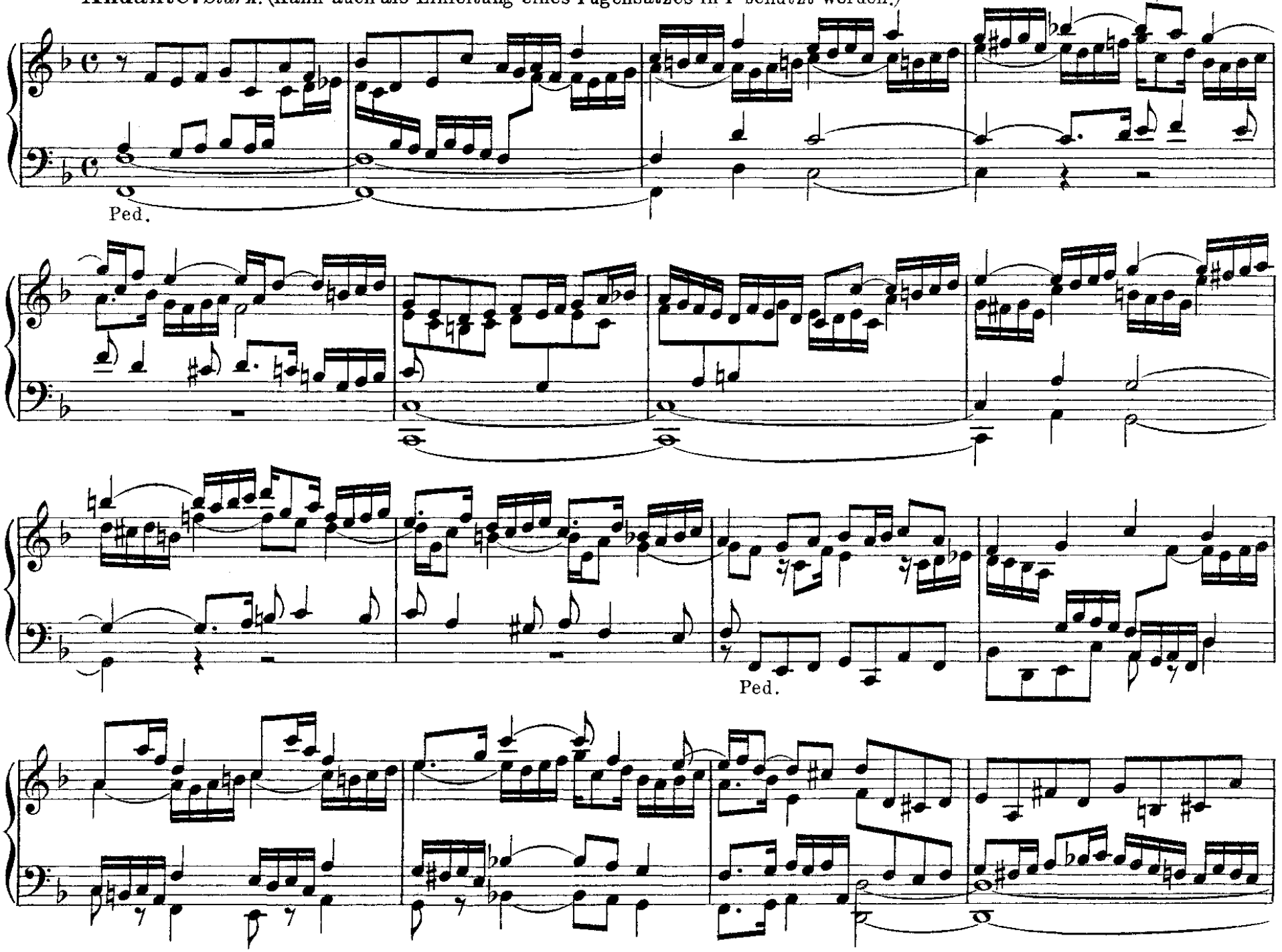
A. Bell.

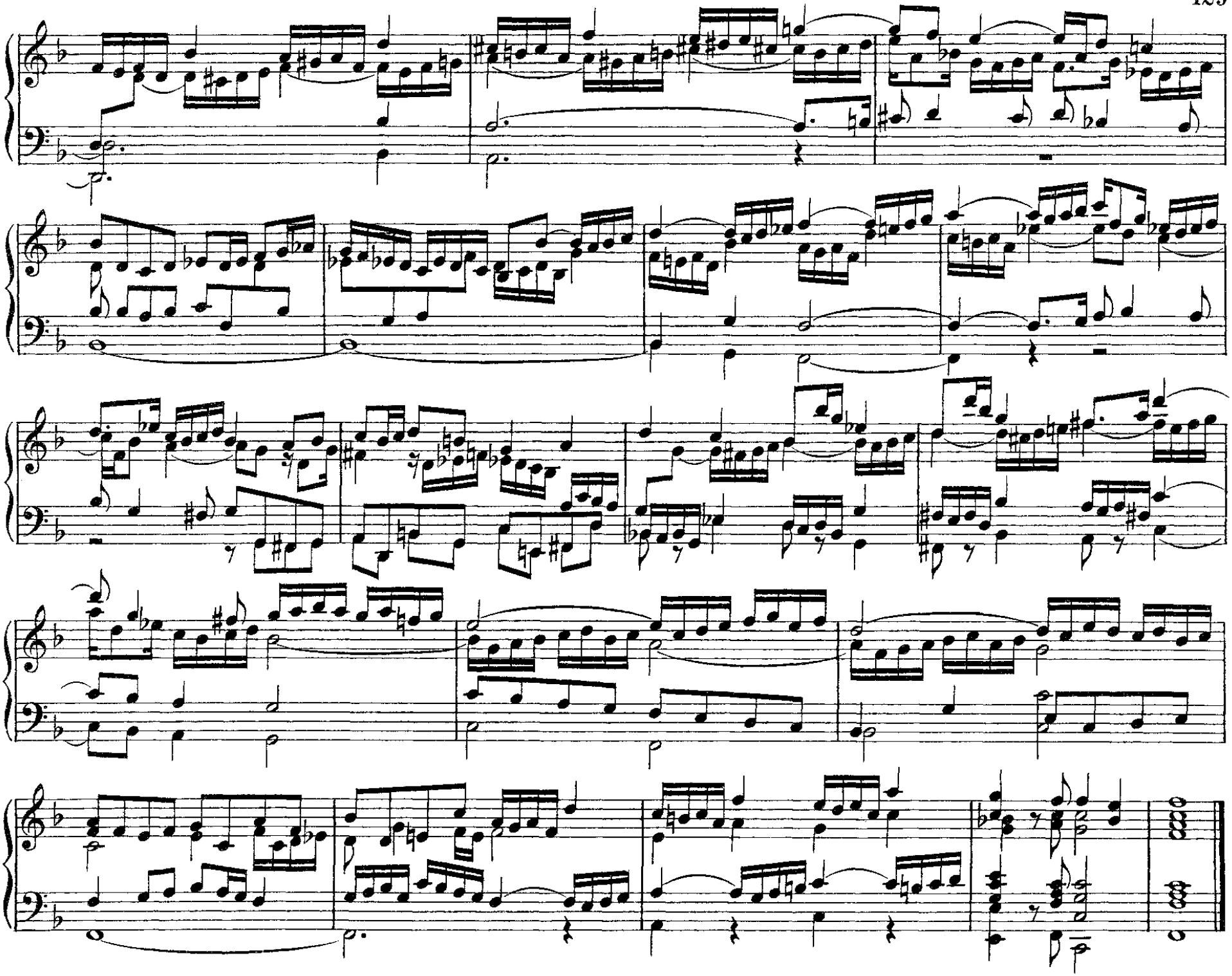


*) Mit Genehmigung des Verlegers Johann André, Offenbach a.M., entnommen aus „Orgel-Album“ von Kern und Hartmann, Bd, II. Der Preis des kompletten Bandes ist Mk 2.50 netto.


ff I.
Ped.
p II.
ff I.
Ped.

62. **Andante.** *Stark.* (Kann auch als Einleitung eines Fugensatzes in F benutzt werden.) S. Sechter, 1788-1867.

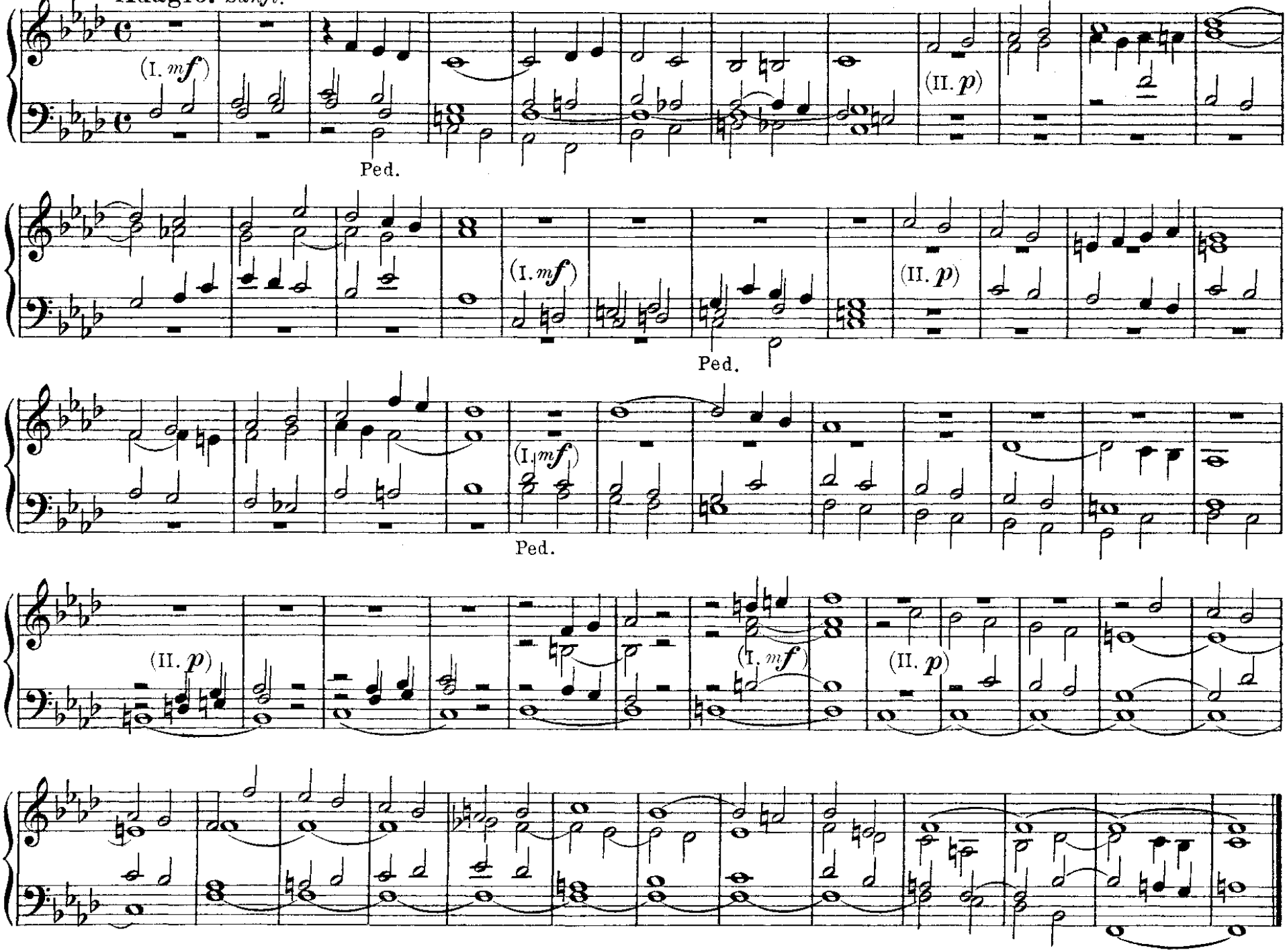




63.

Adagio. *Sanft.*

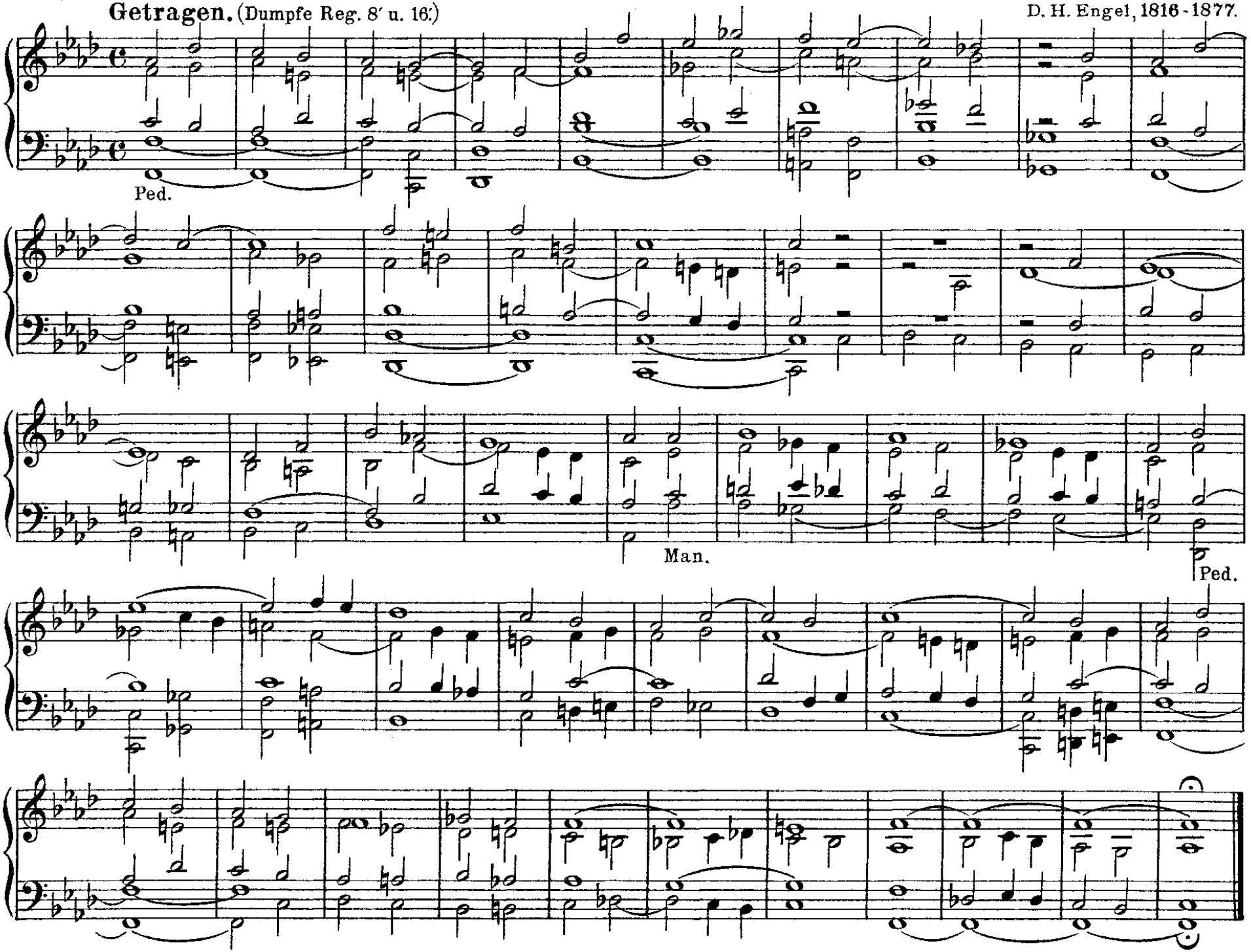
C. F. Becker, 1804-1877.



64.

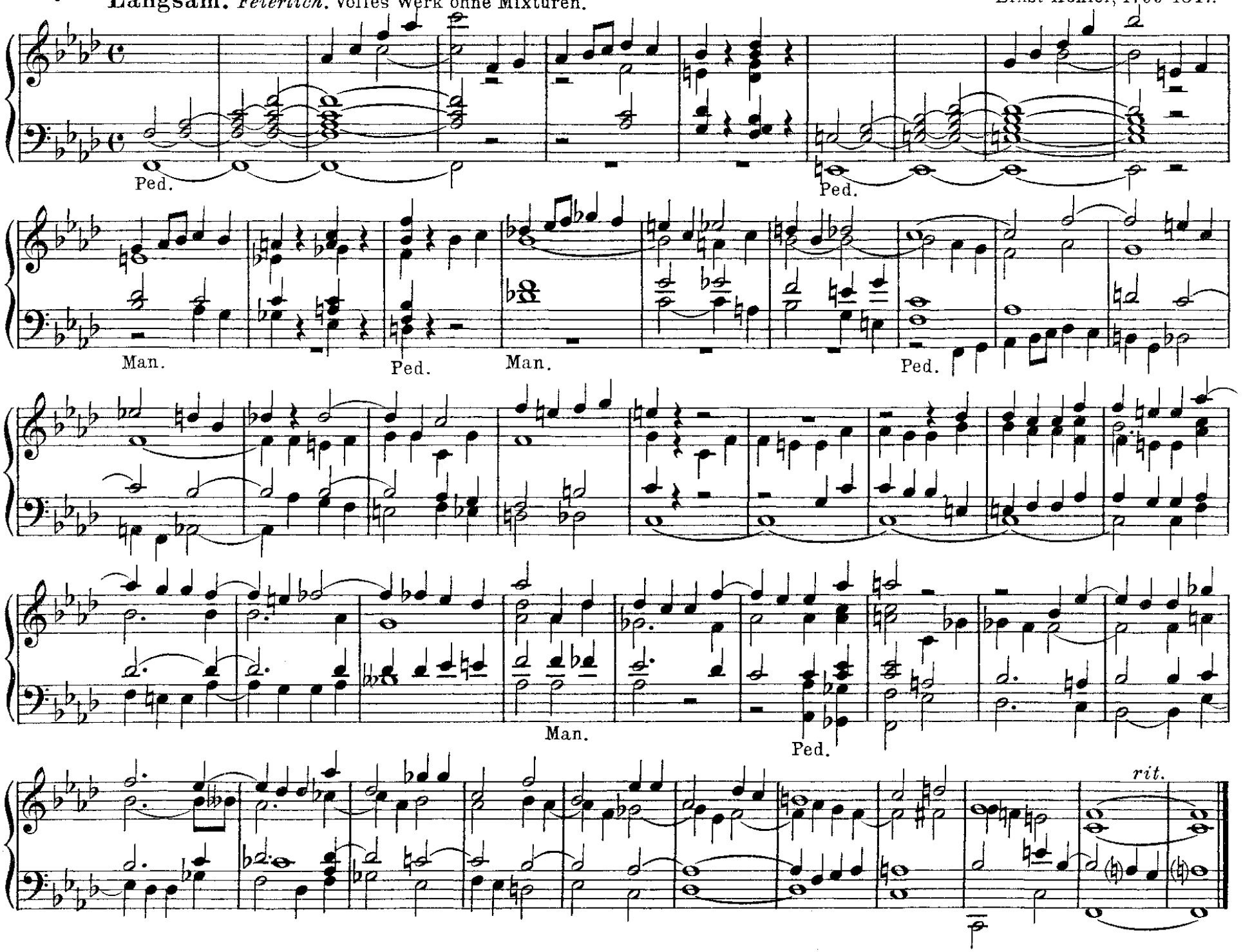
Getragen. (Dumpfe Reg. 8′ u. 16′)

D. H. Engel, 1816-1877.



65. Langsam. *Feierlich.* Volles Werk ohne Mixturen.

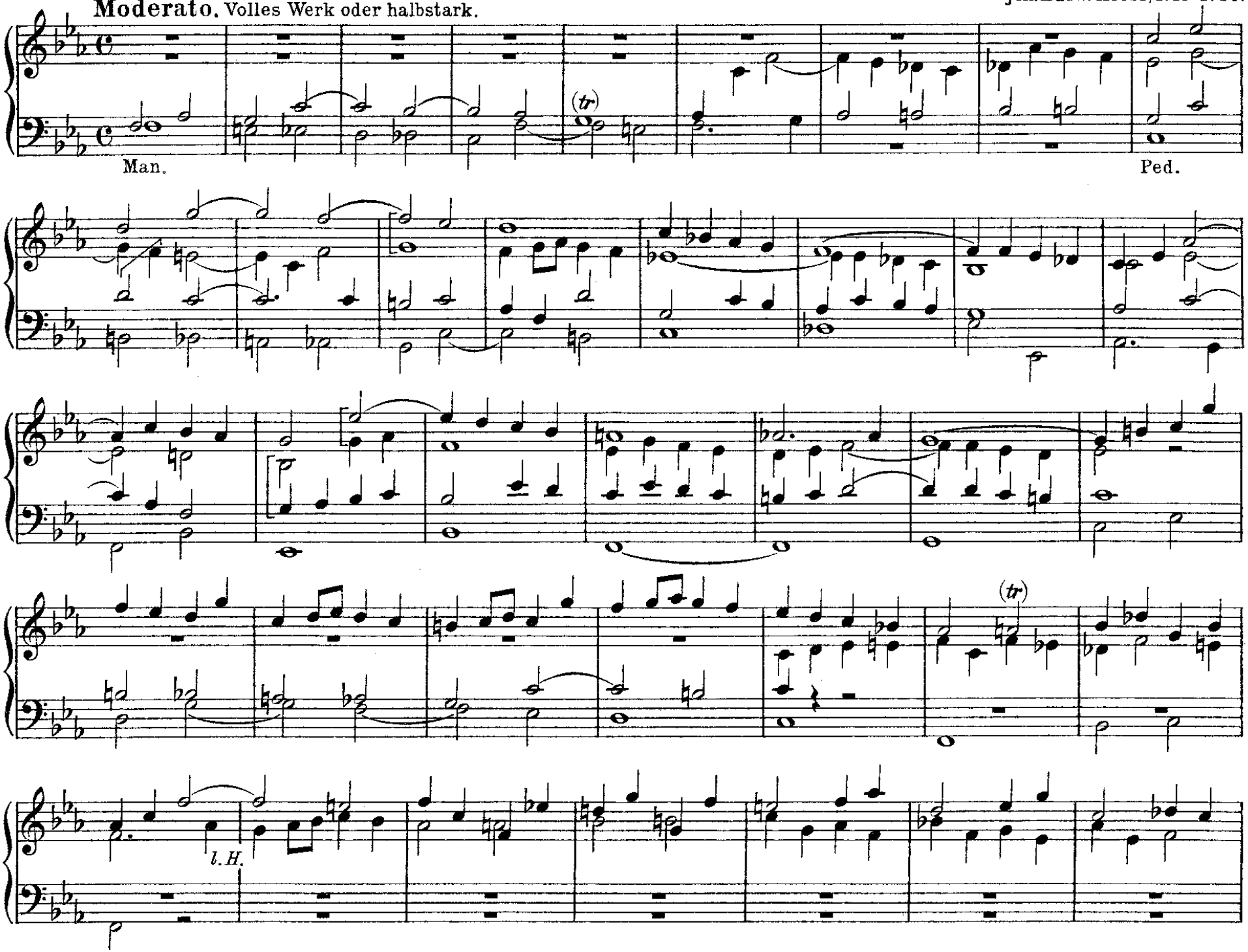
Ernst Köhler, 1799-1847.

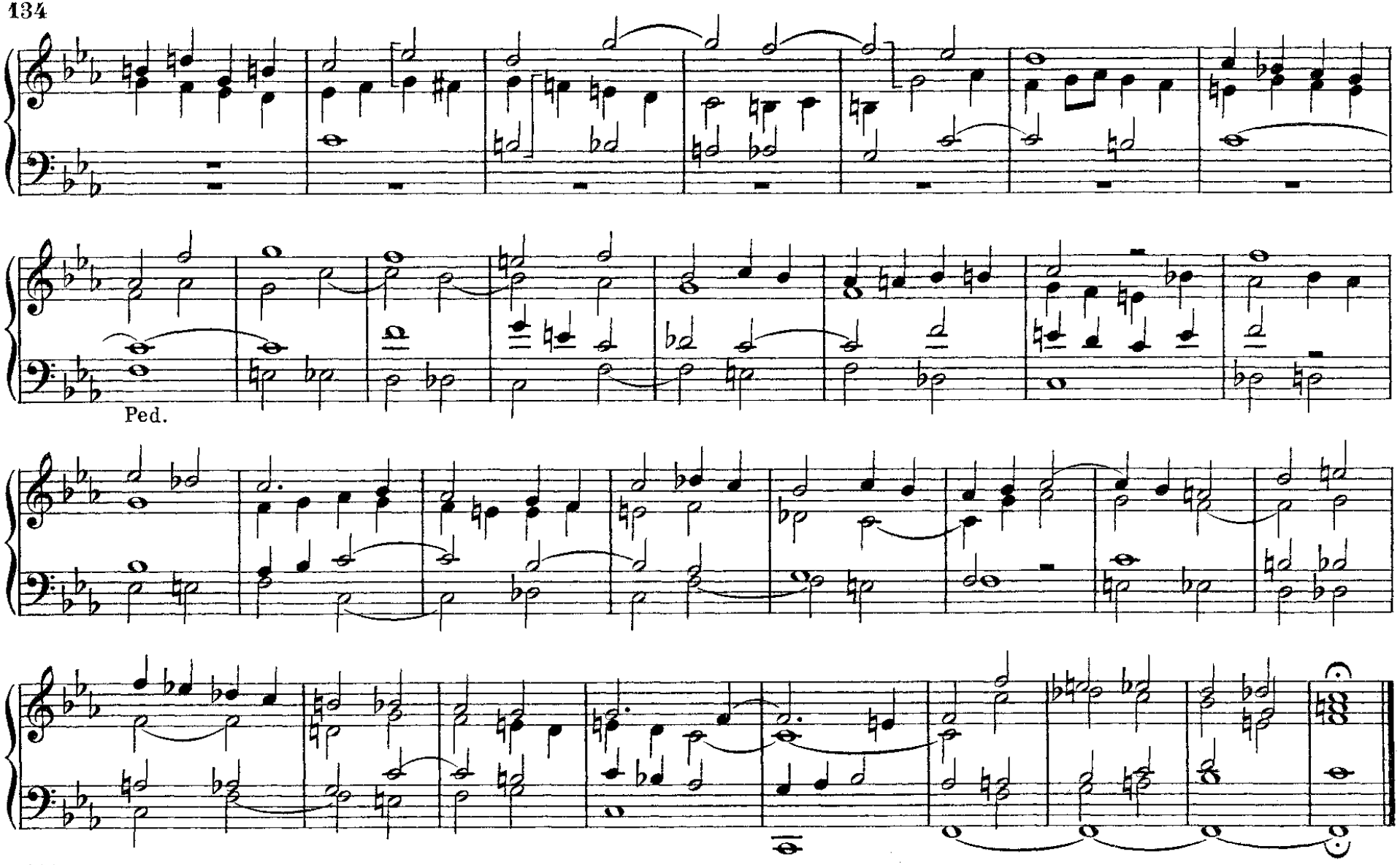


66. Fuge.

Moderato. Volles Werk oder halbstark.

Joh. Ludw. Krebs, 1713-1780.

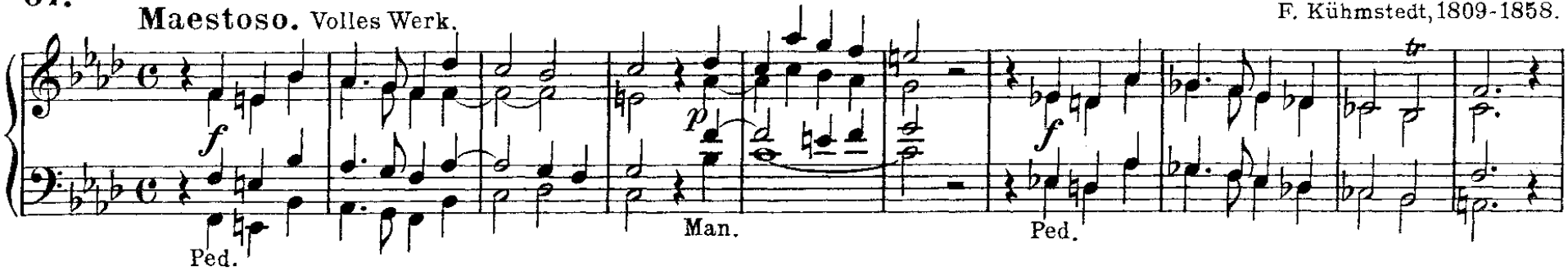


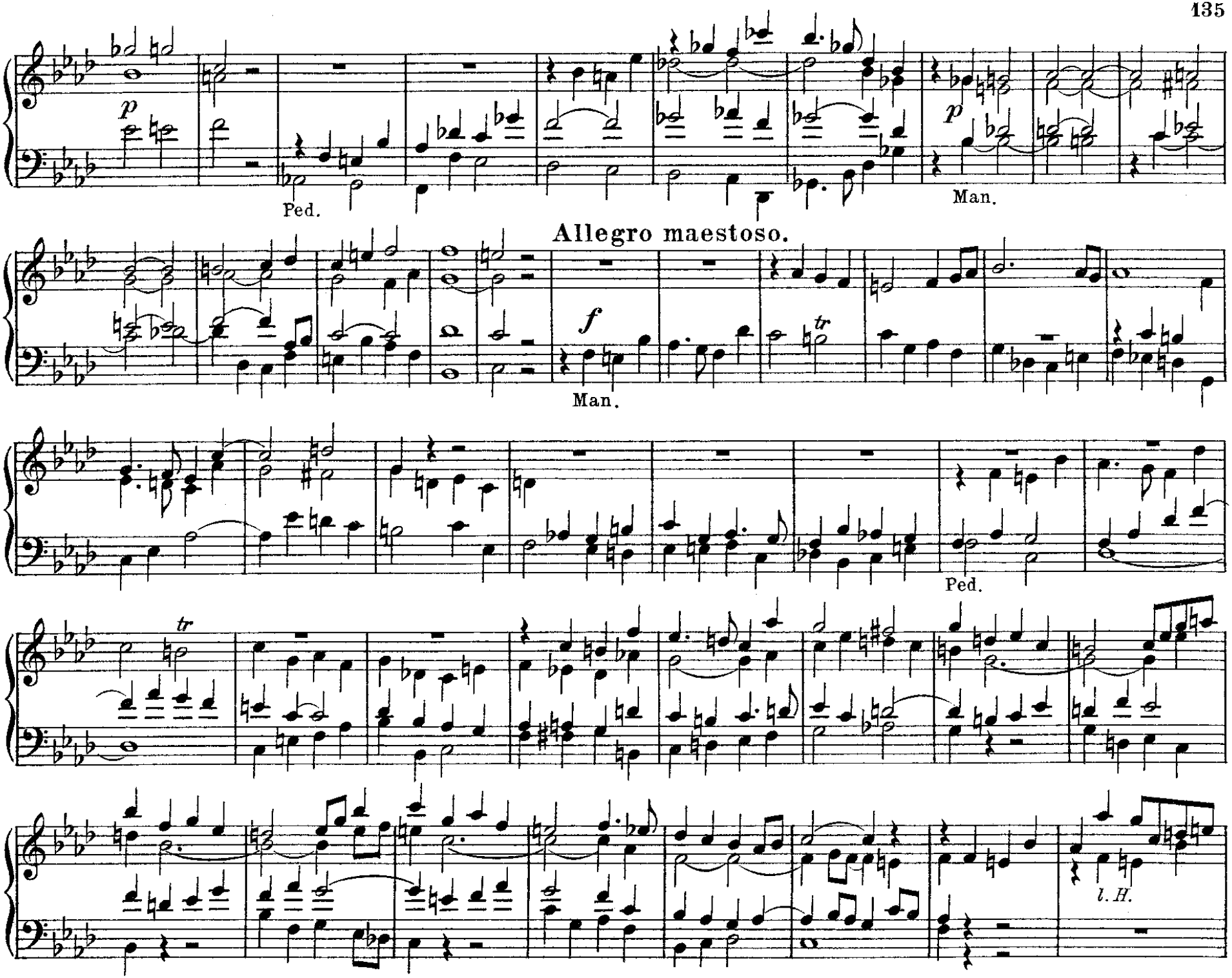


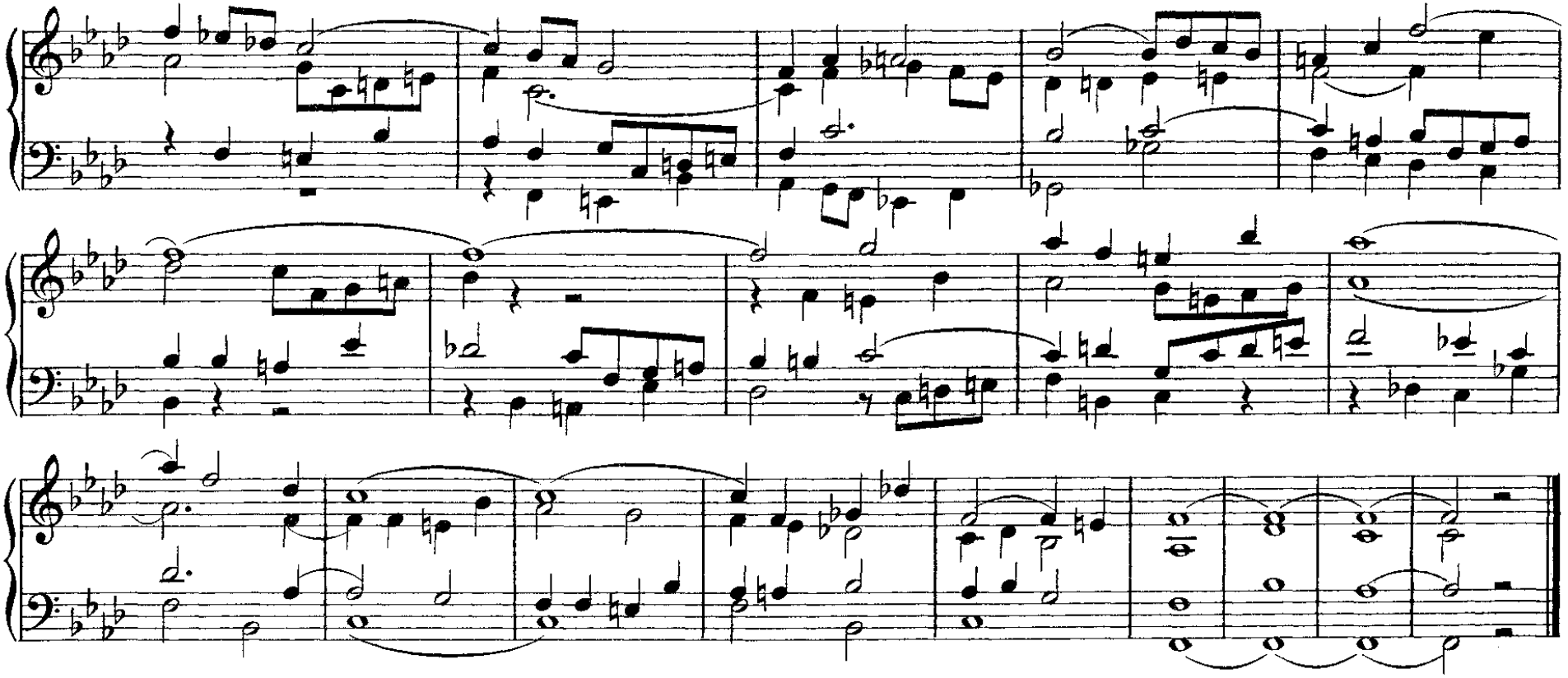
67.

Maestoso. Volles Werk.

F. Kühmstedt, 1809-1858.



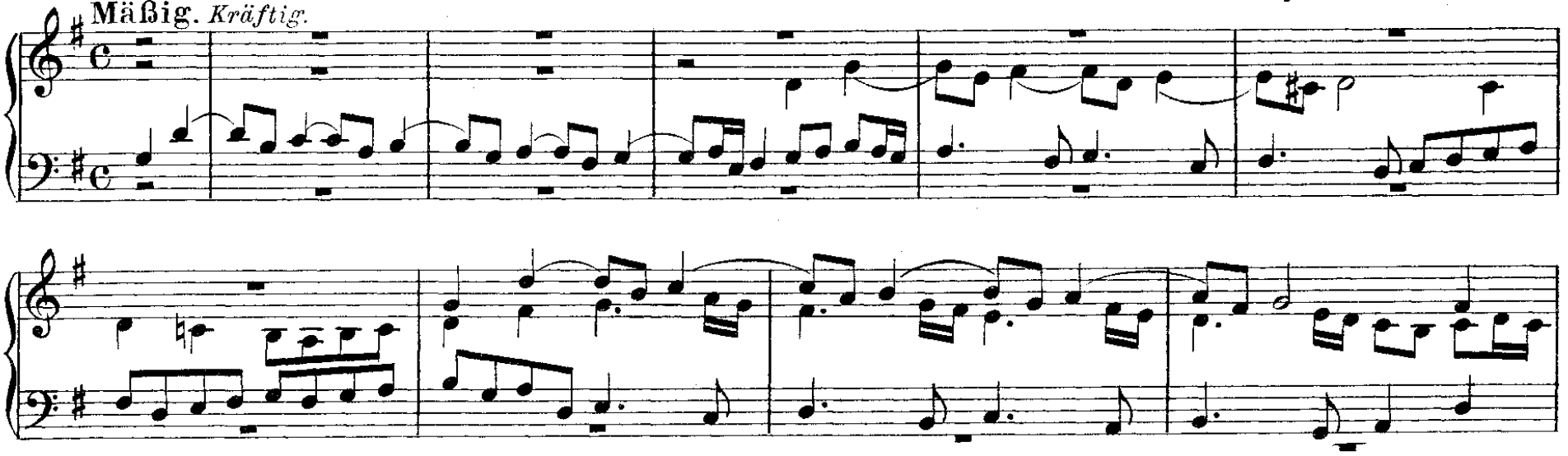

p
Ped.
p
Man.
Allegro maestoso.
f
tr
Man.
Ped.
tr
l. H.

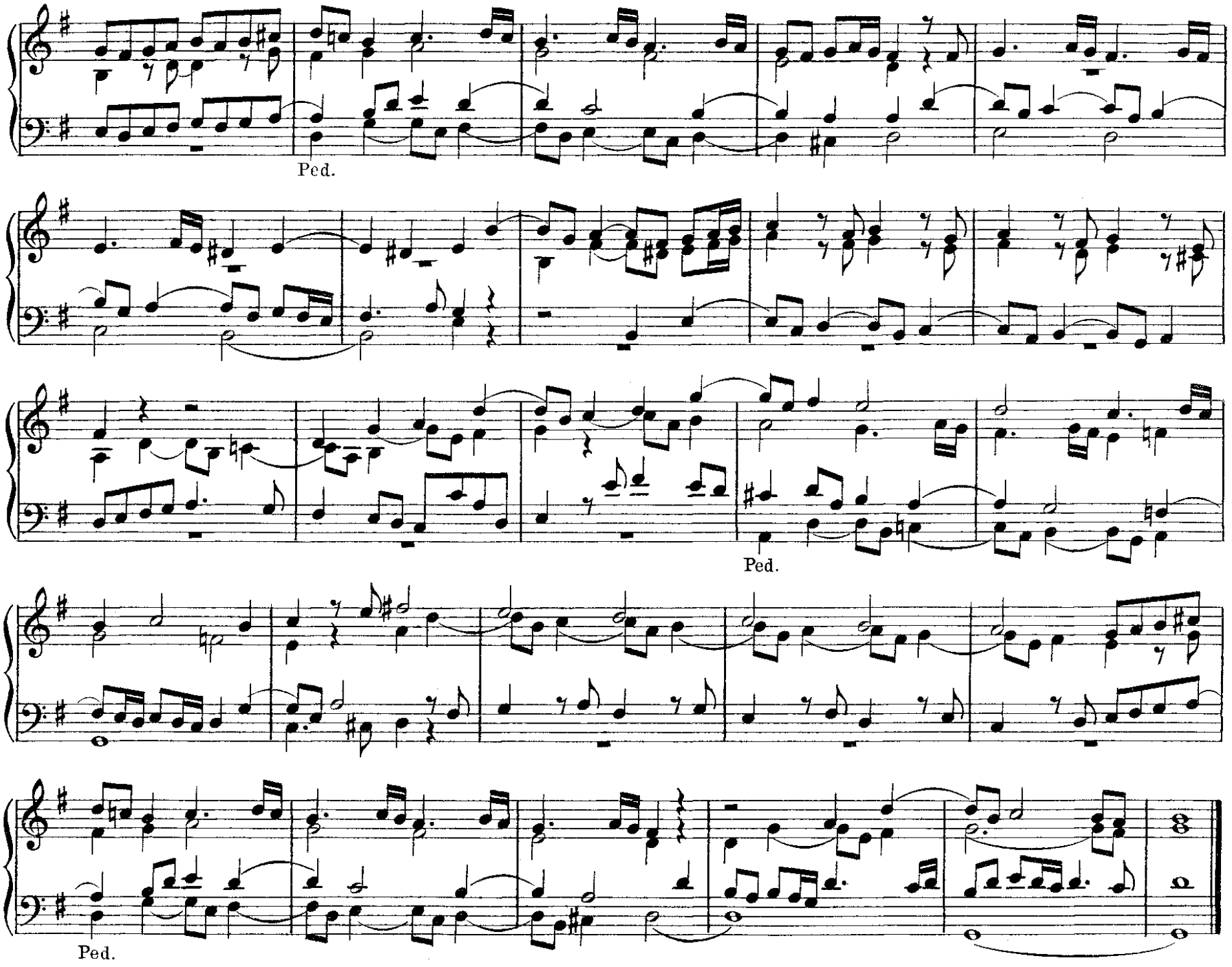


68. Fuge.

J. S. Bach, 1685-1750.

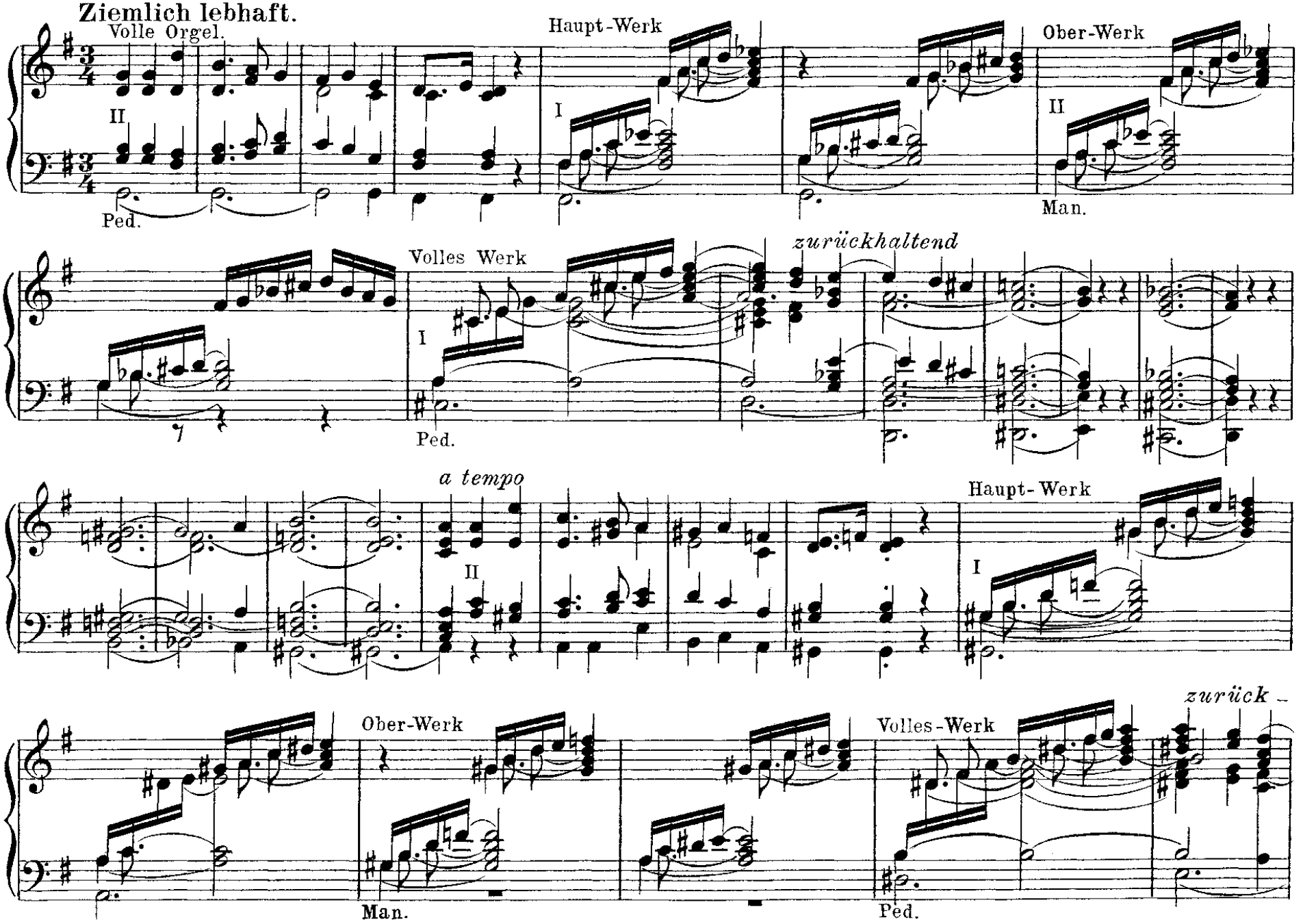
Mäßig. *Kräftig.*

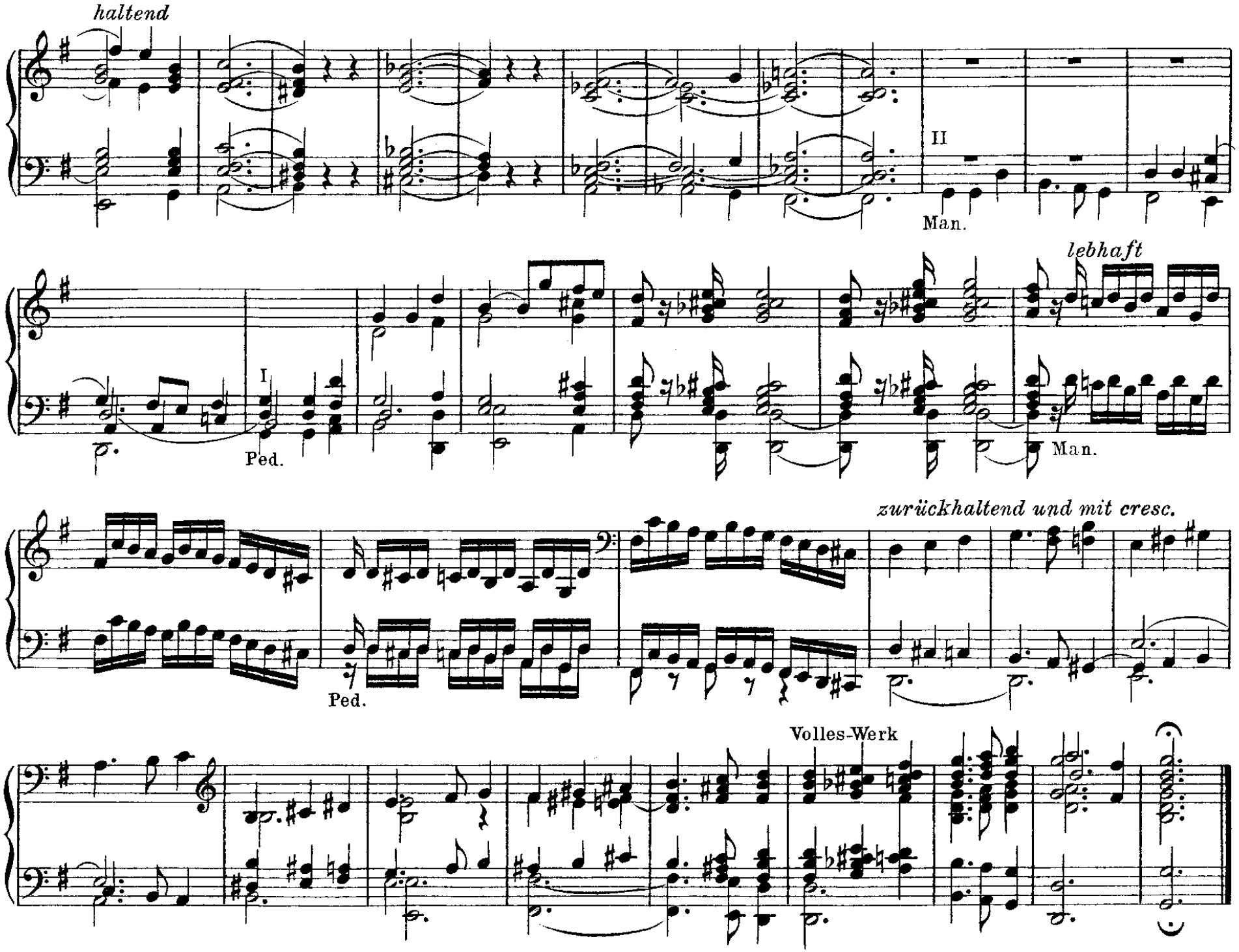



Ped.
Ped.
Ped.

D. H. Engel, 1816 -1877.

69. Lobe den Herrn, den mächtigen König. (Vor- oder Nachspiel zum Erntedankfest)

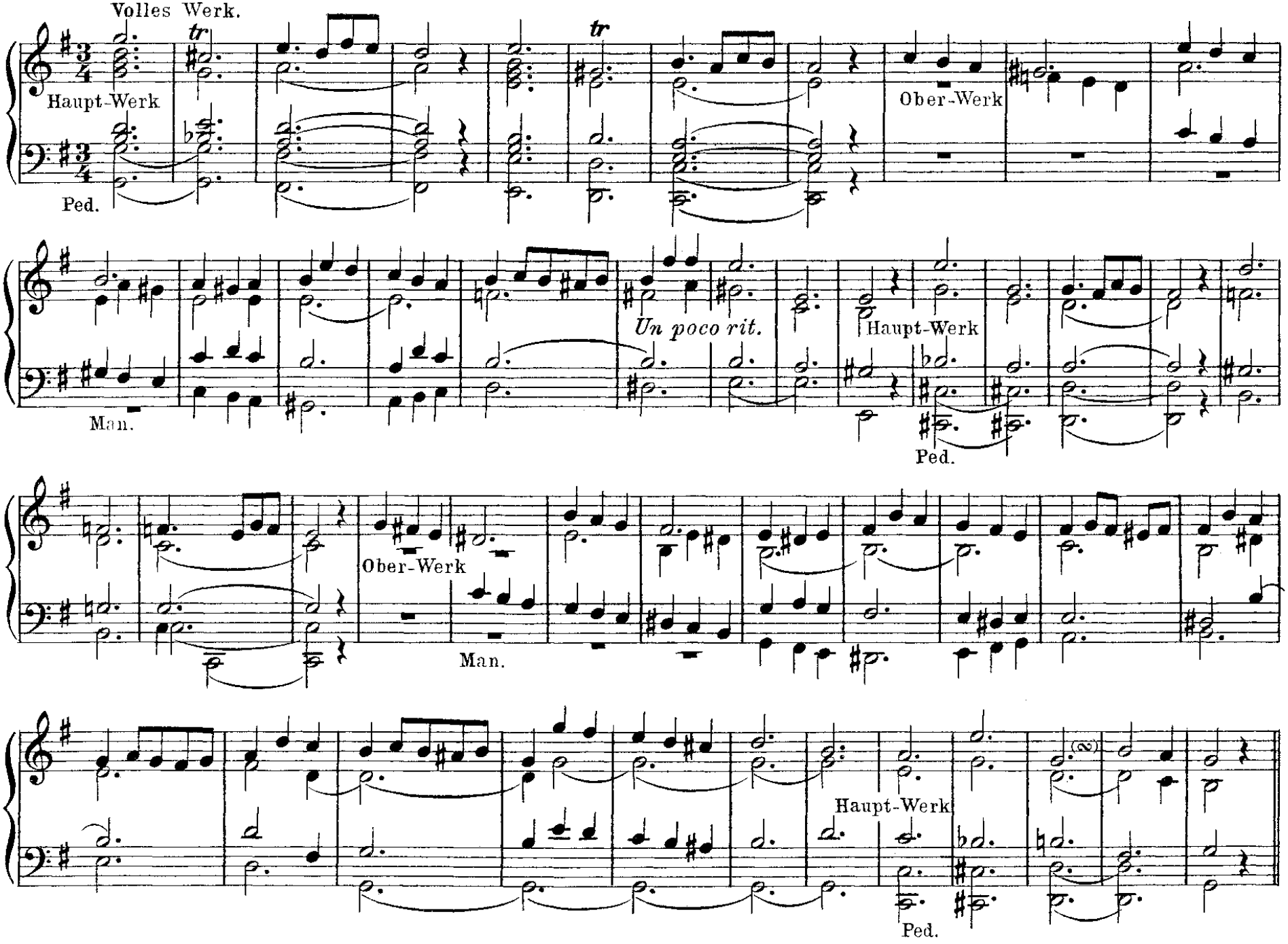



haltend
II
Man.
lebhaft
I
Ped.
Man.
zurückhaltend und mit cresc.
Ped.
Volles-Werk

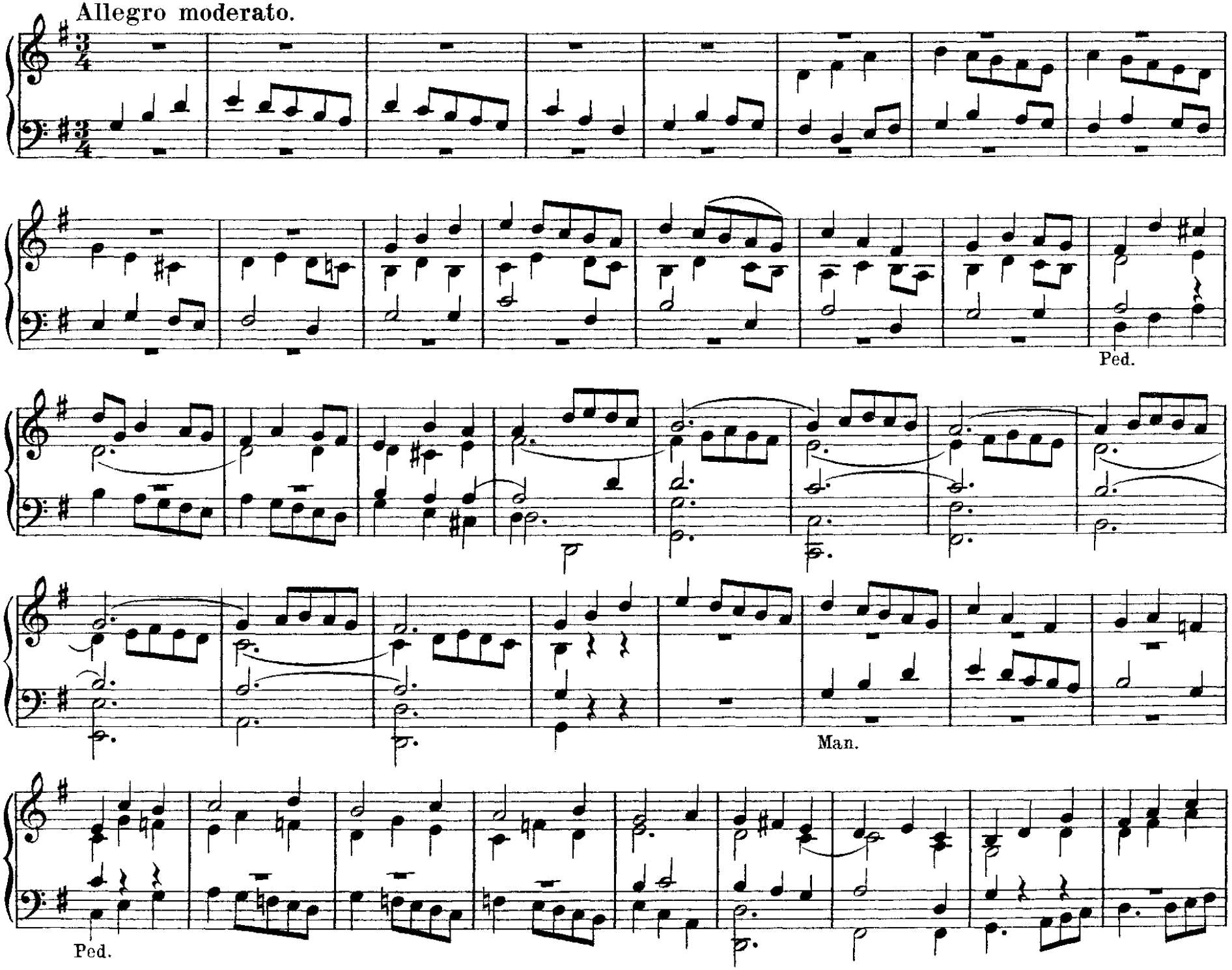
70. Phantasie.

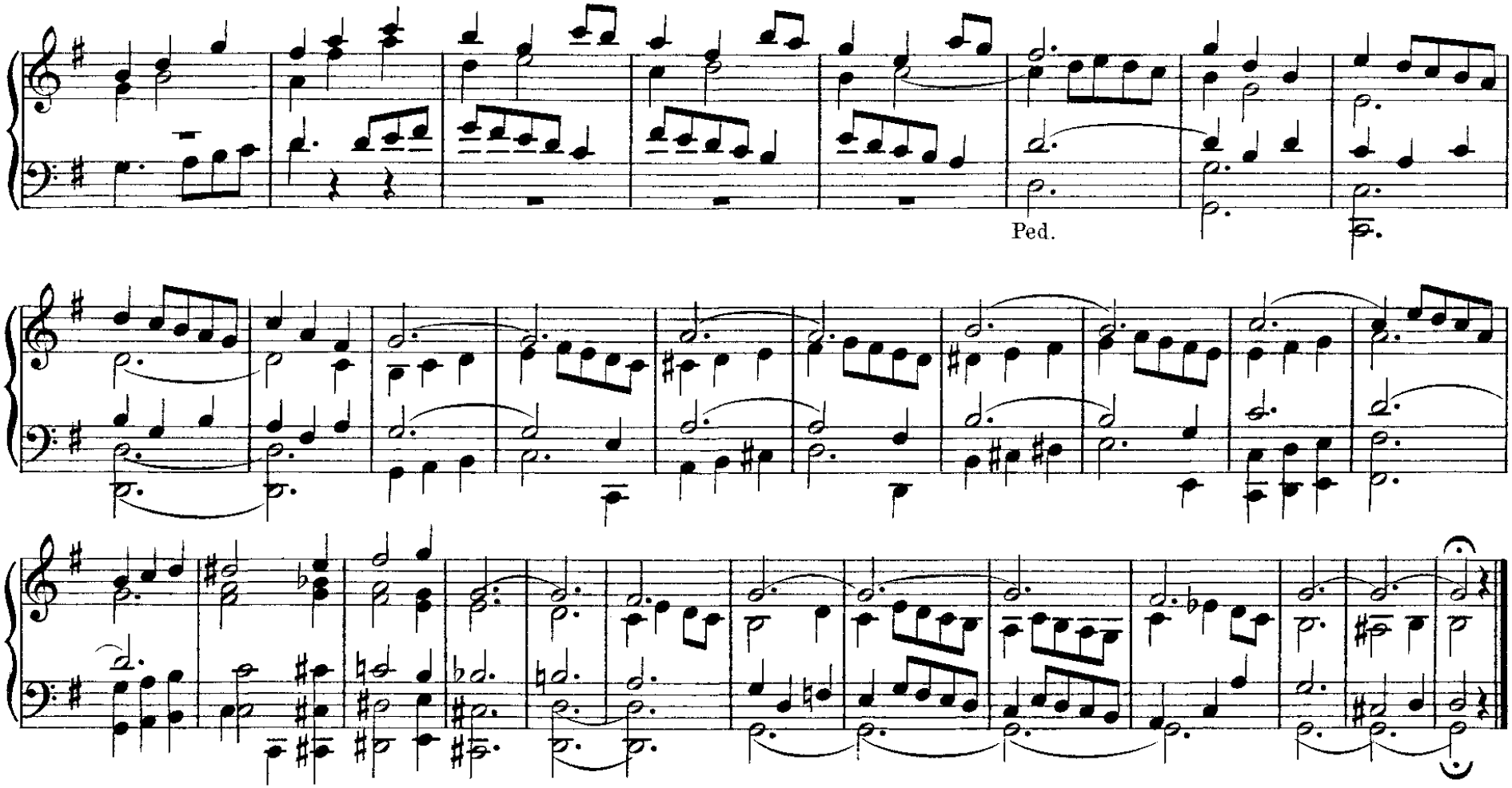
Larghetto.

K. Geissler, 1802-1869



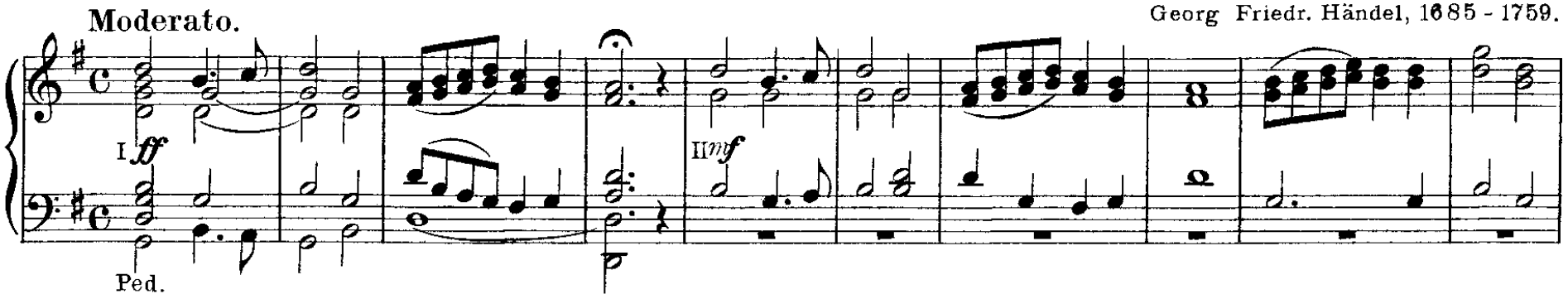
Allegro moderato.

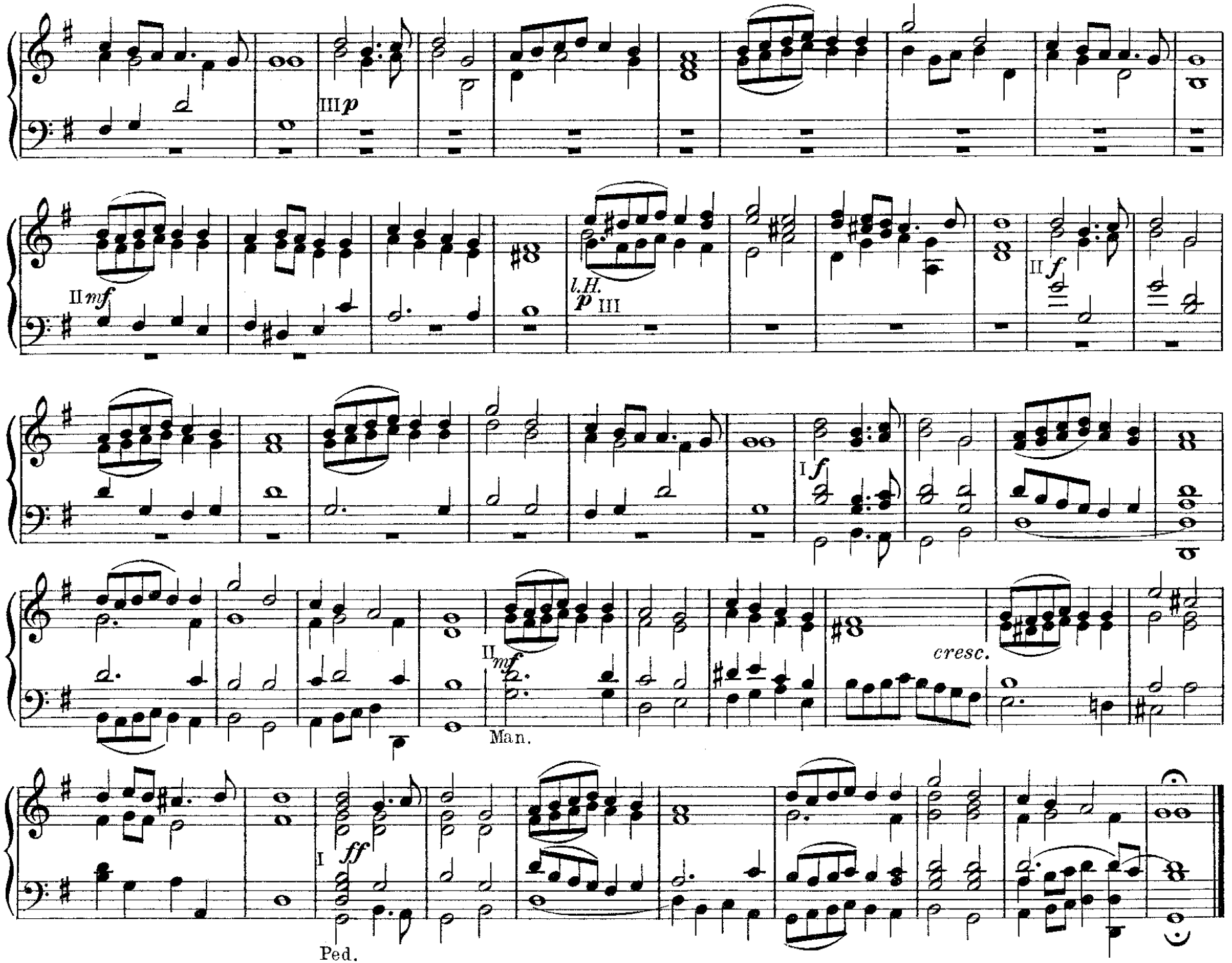




71. „Seht, er kommt mit Preis gekrönt“ („Tochter Zion, freue dich“) aus Judas Maccabäus. (Nachspiel für Advent).

Georg Friedr. Händel, 1685 - 1759.

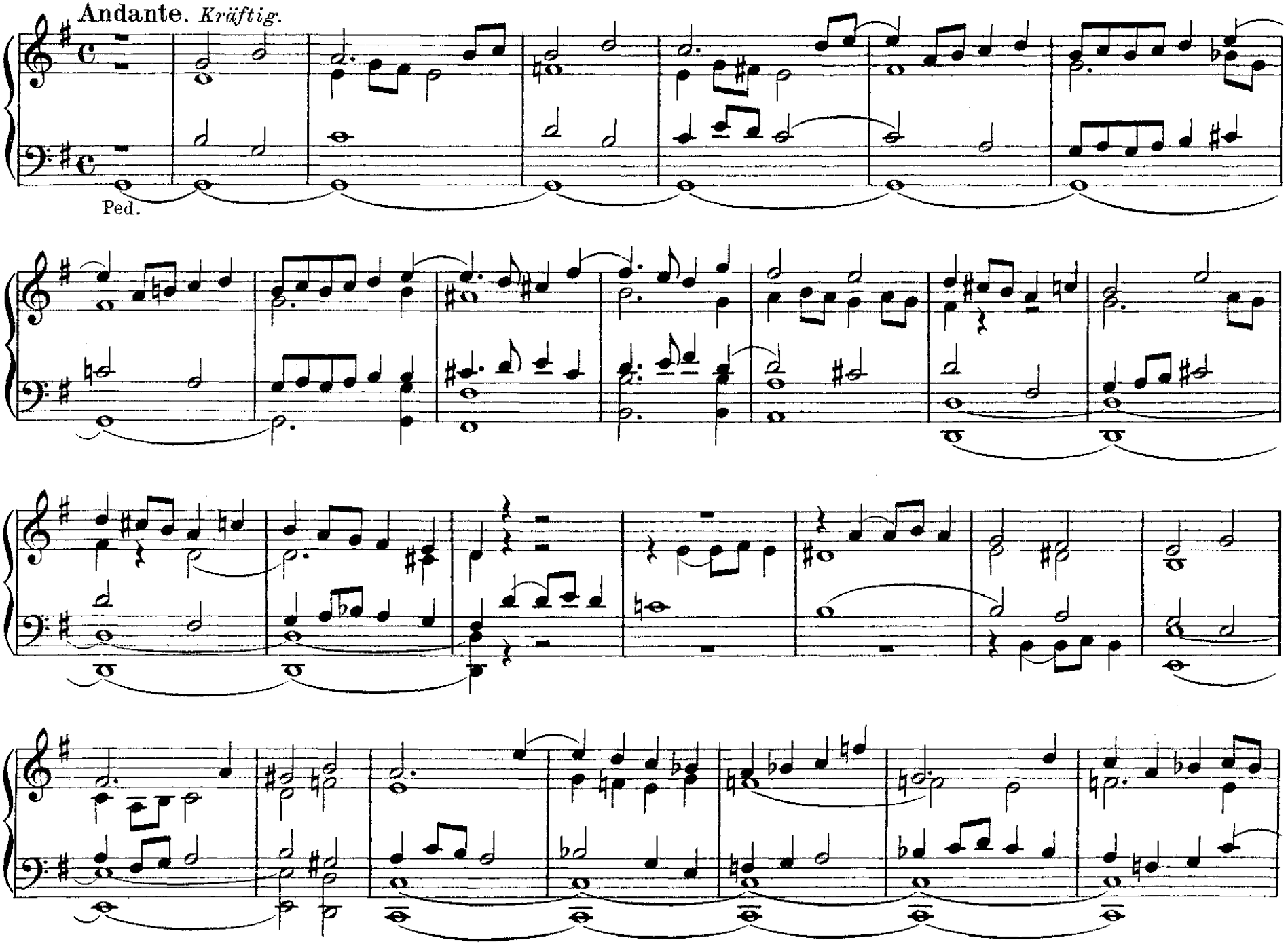


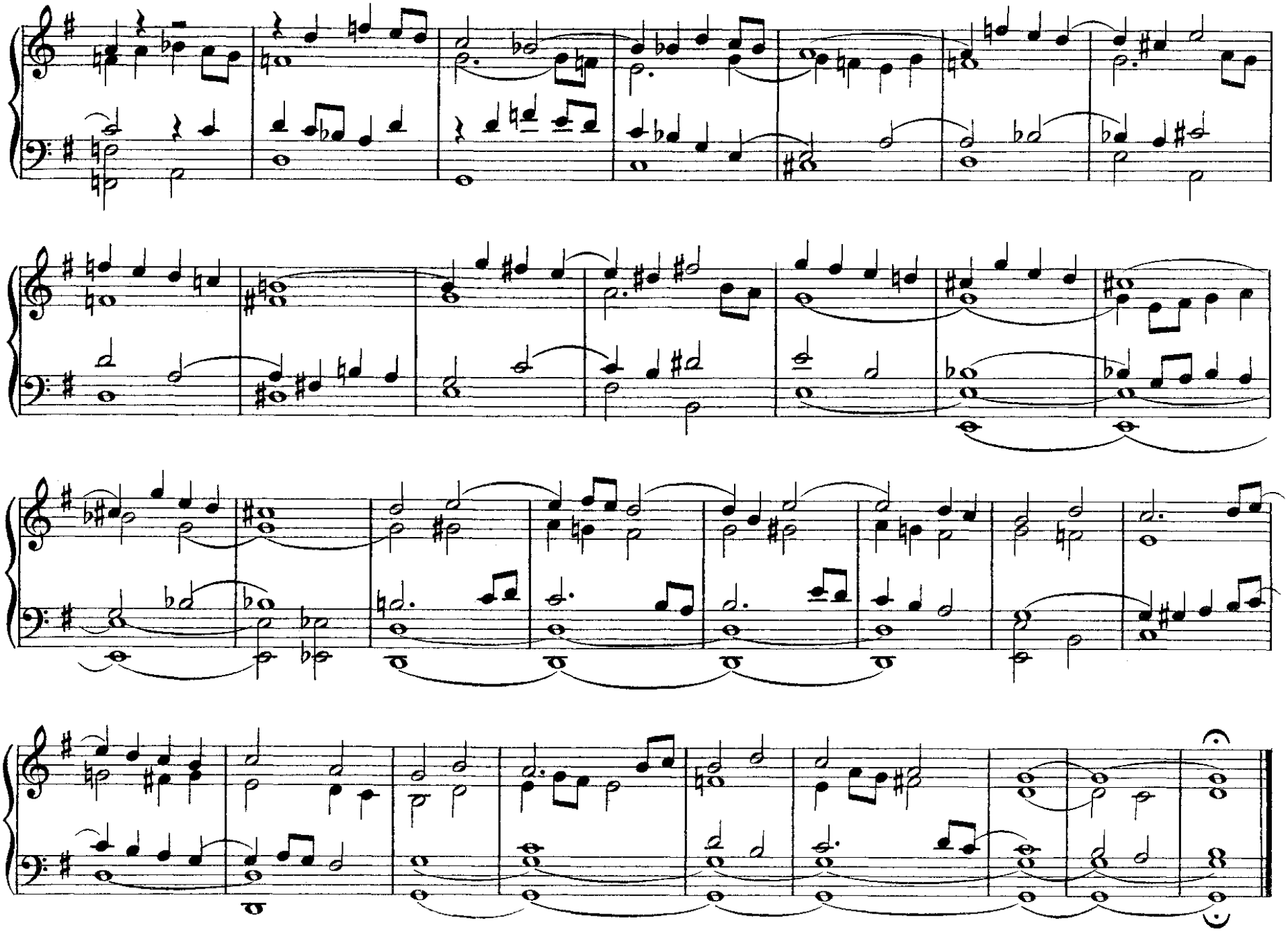

III p
II mf
l.H.
p III
II f
I f
II mf
cresc.
Man.
I ff
Ped.

72.

A. Hesse, 1809 - 1863.

Andante. *Kräftig.*

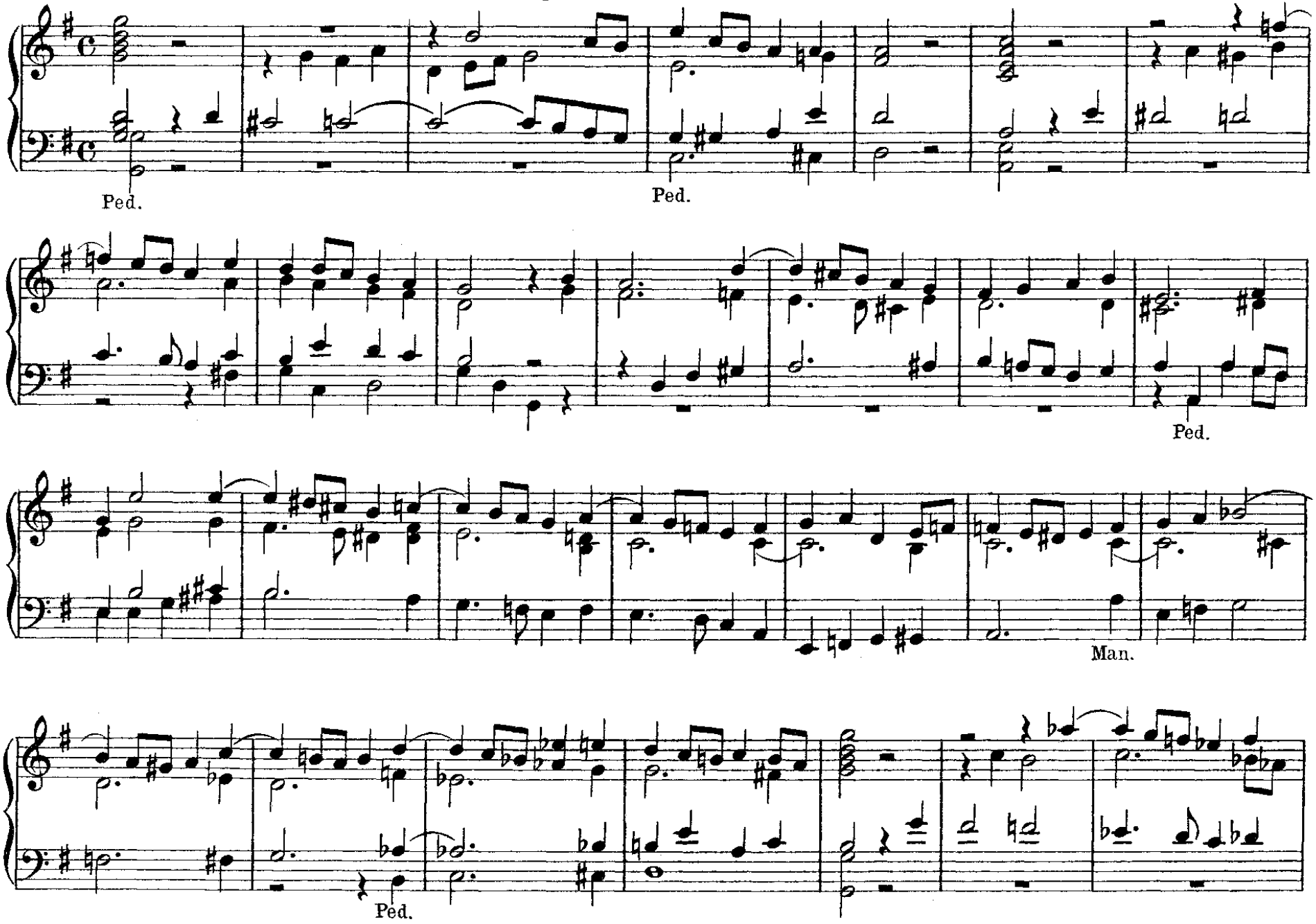


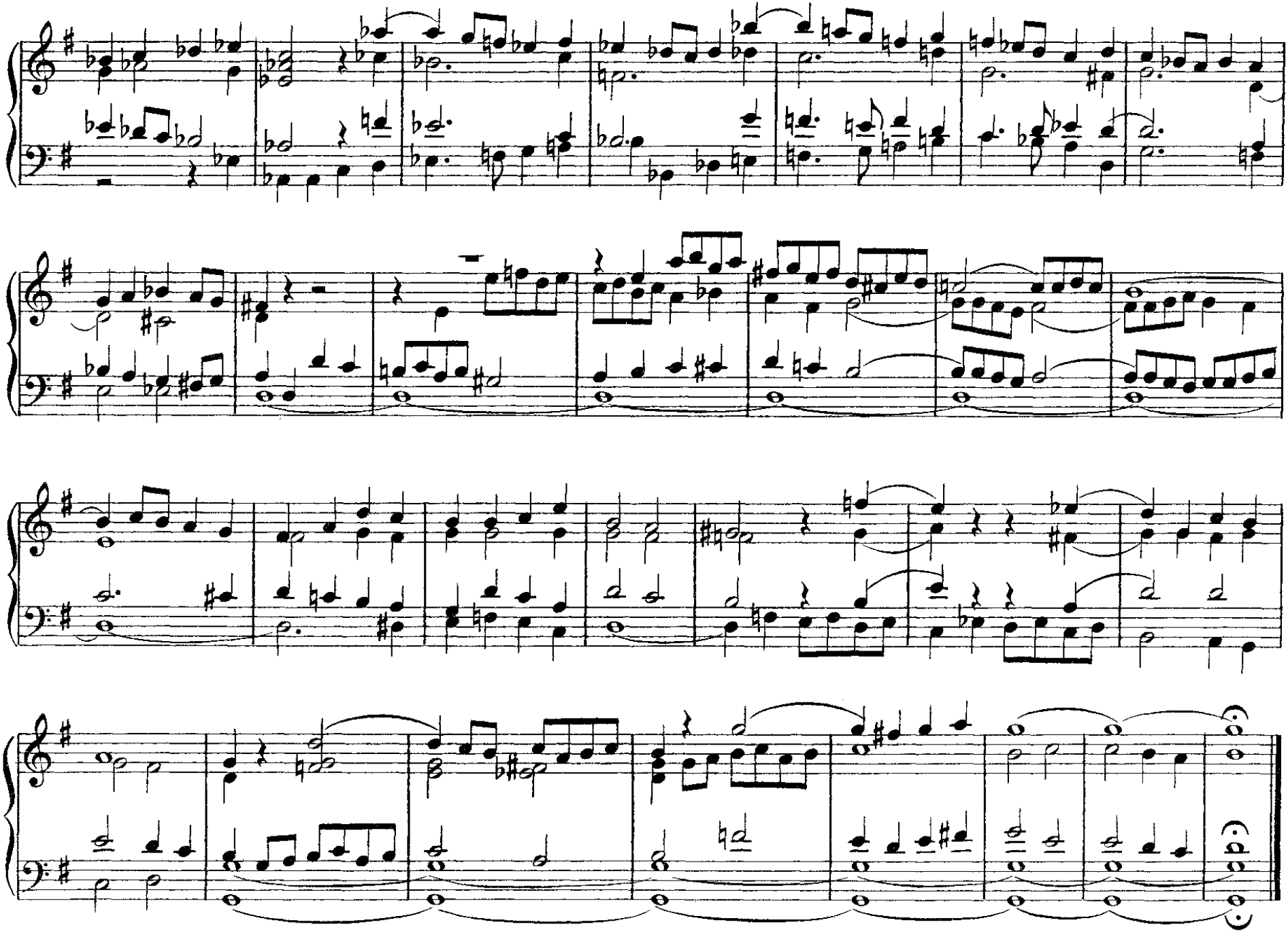


73.

Moderato. Volles Werk. (Auch als Einleitung zu einem Fugensatze in G zu verwenden)

Victor Klauss, 1805 - 1881.

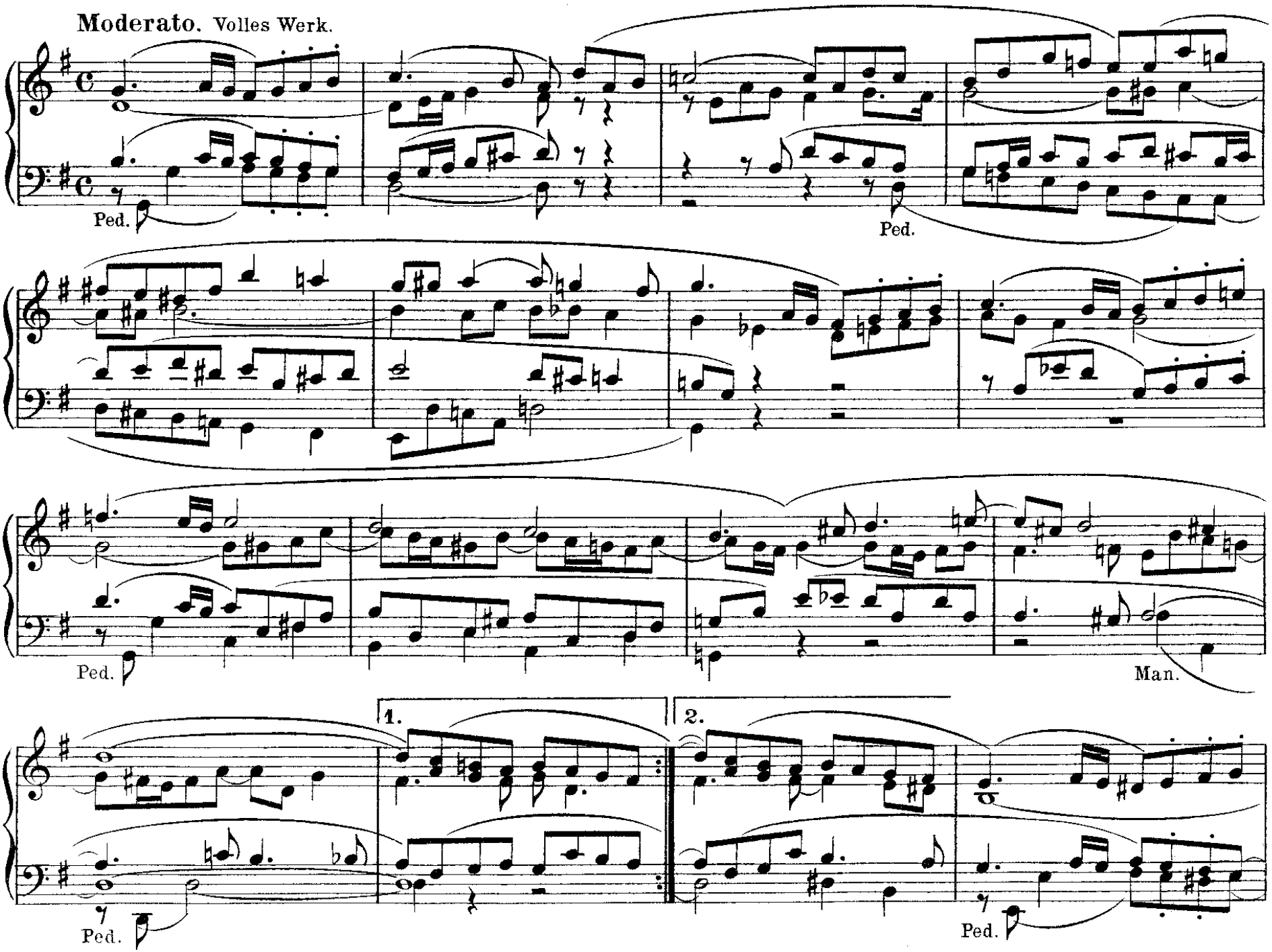


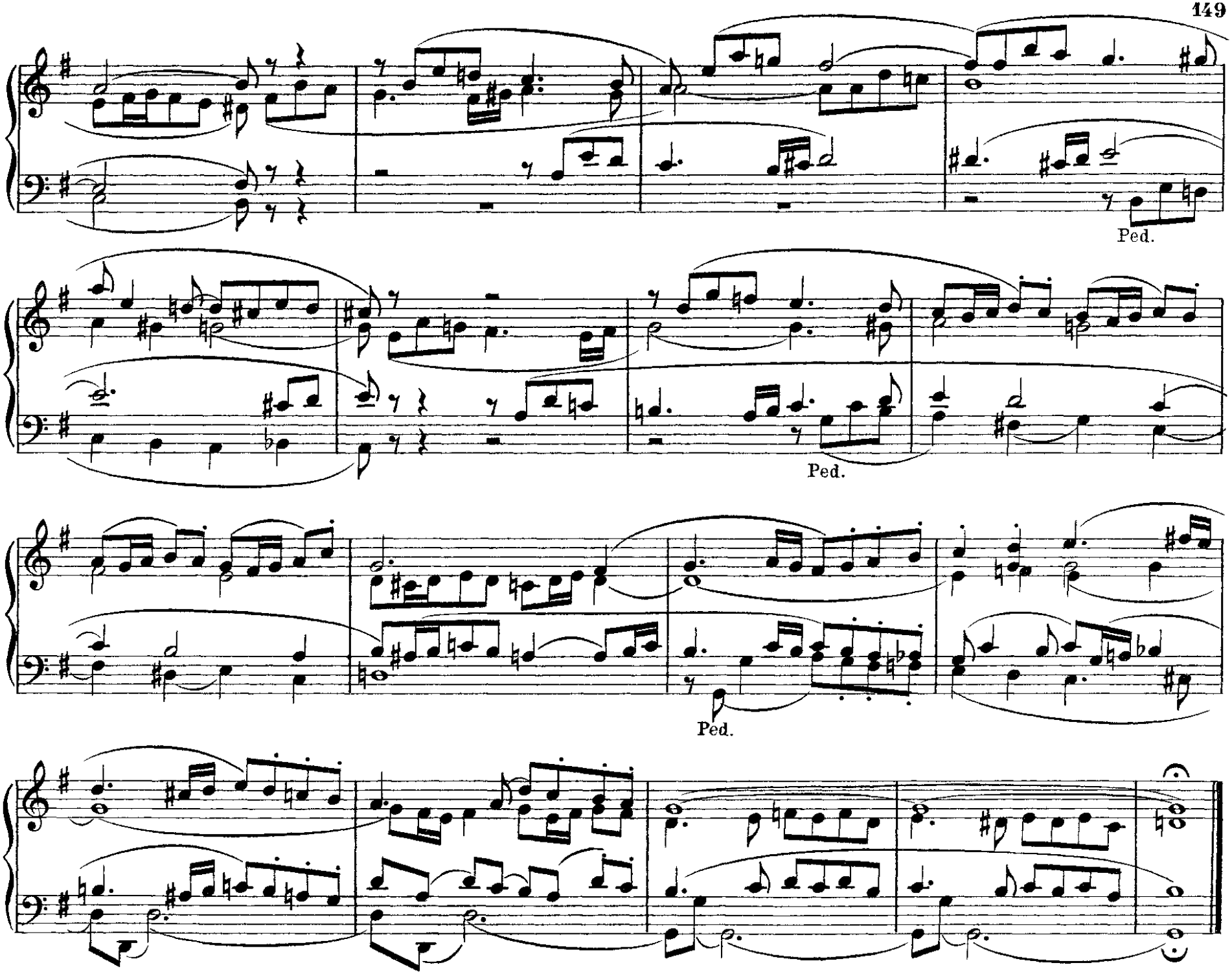


74.

Chr. H. Rinck, 1770-1846

Moderato. Volles Werk.

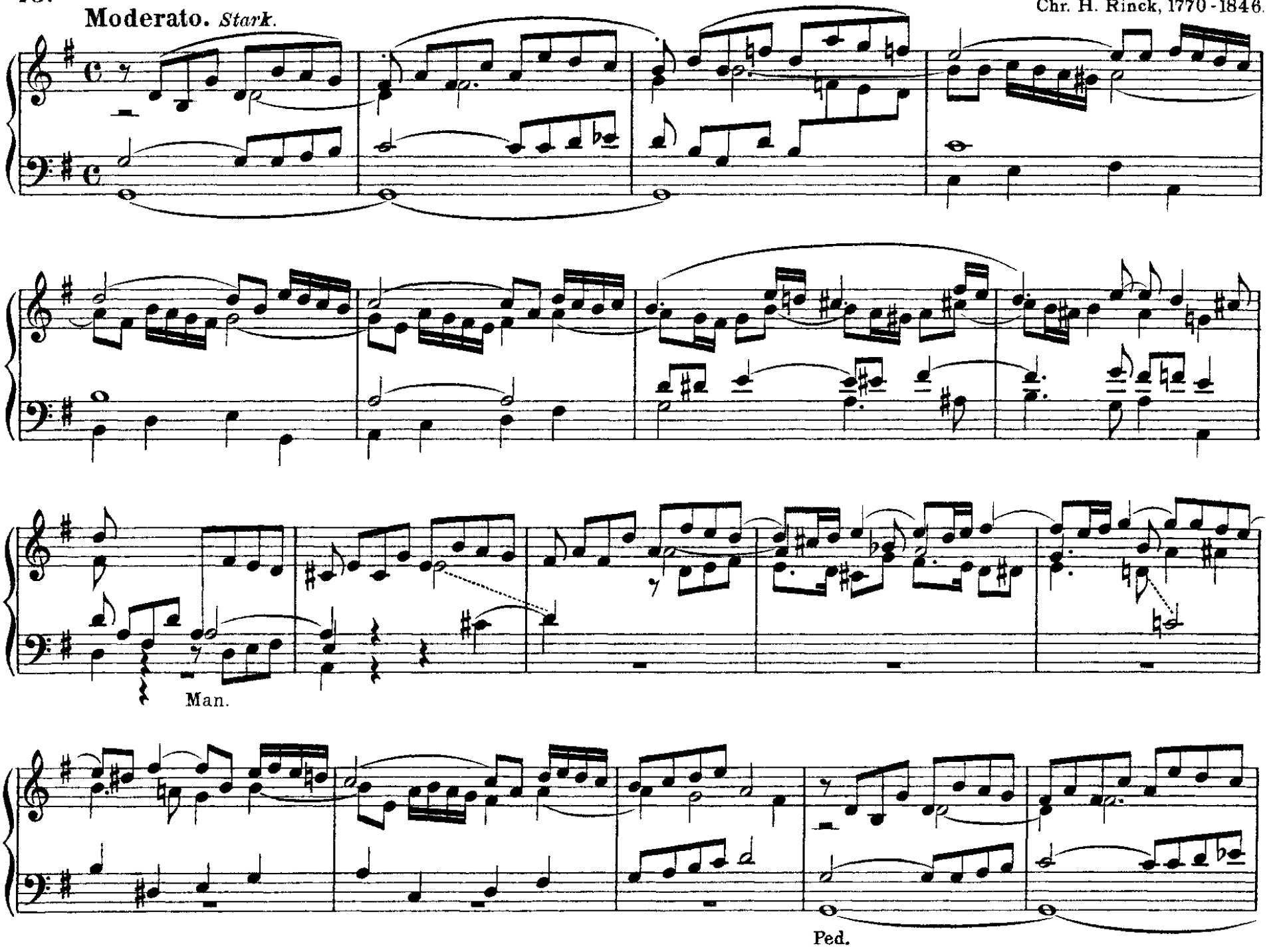


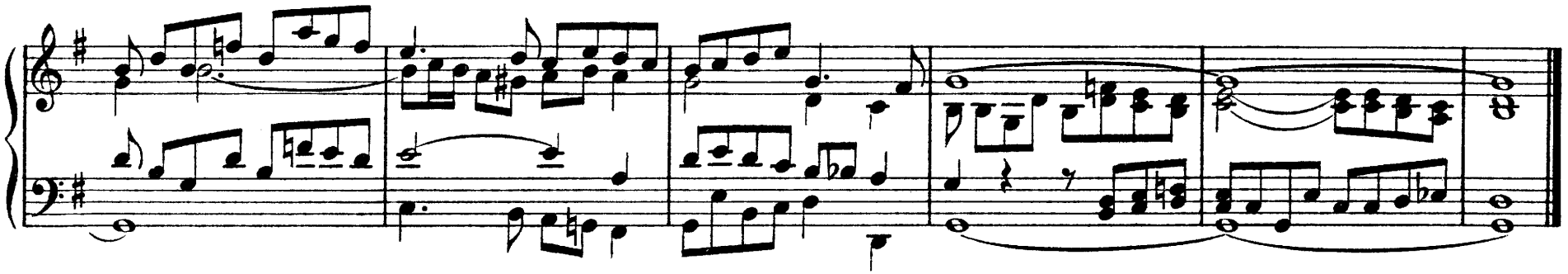

Ped.
Ped.
Ped.

75.

Moderato. *Stark.*

Chr. H. Rinck, 1770-1846.

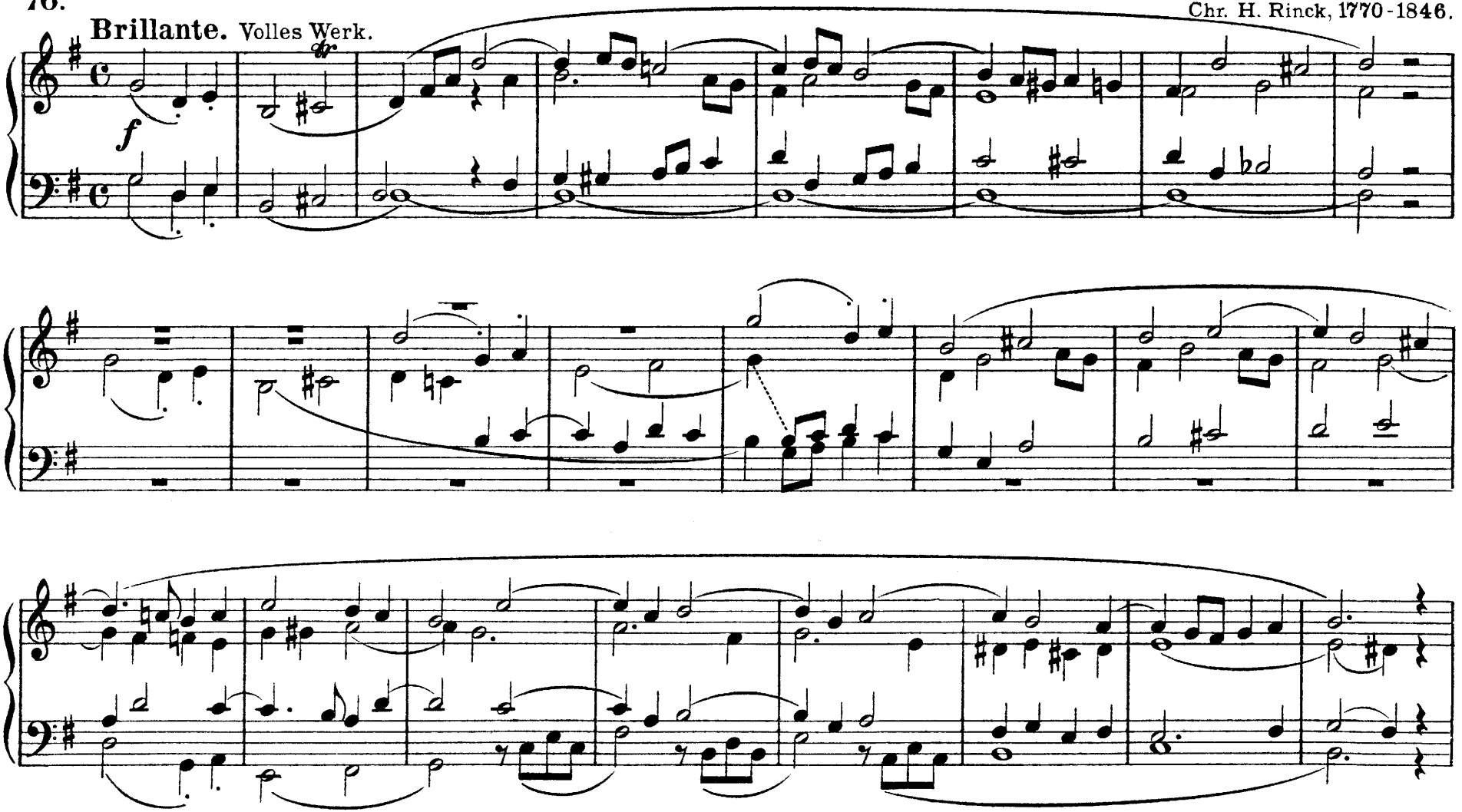


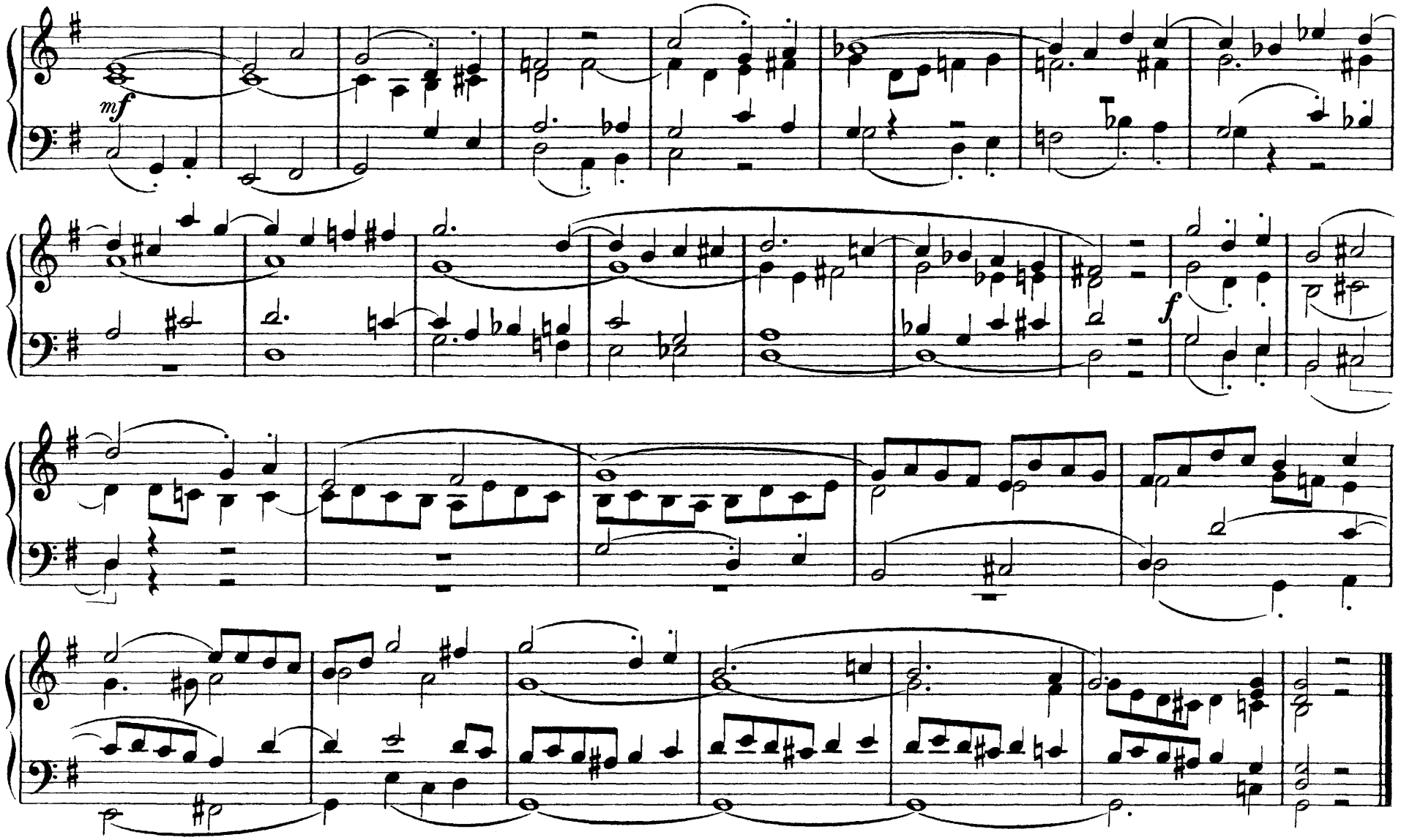


76.

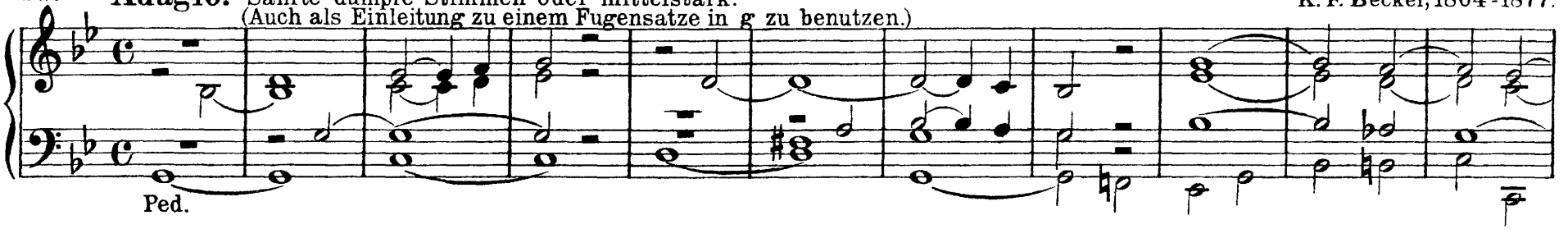
Brillante. Volles Werk.

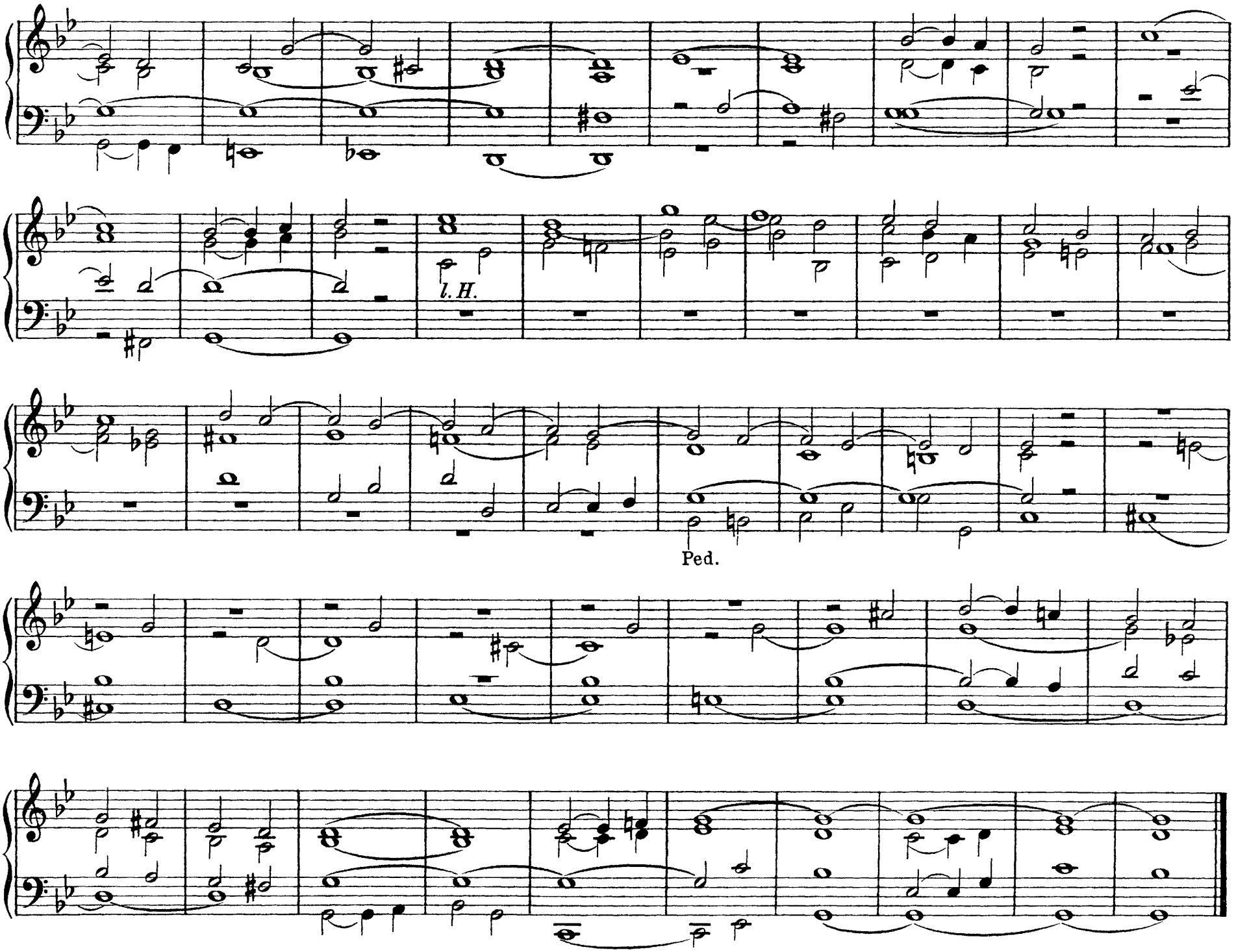
Chr. H. Rinck, 1770-1846.





77. **Adagio.** Sanfte dumpfe Stimmen oder mittelstark. (Auch als Einleitung zu einem Fugensatze in g zu benutzen.) K. F. Becker, 1804-1877.

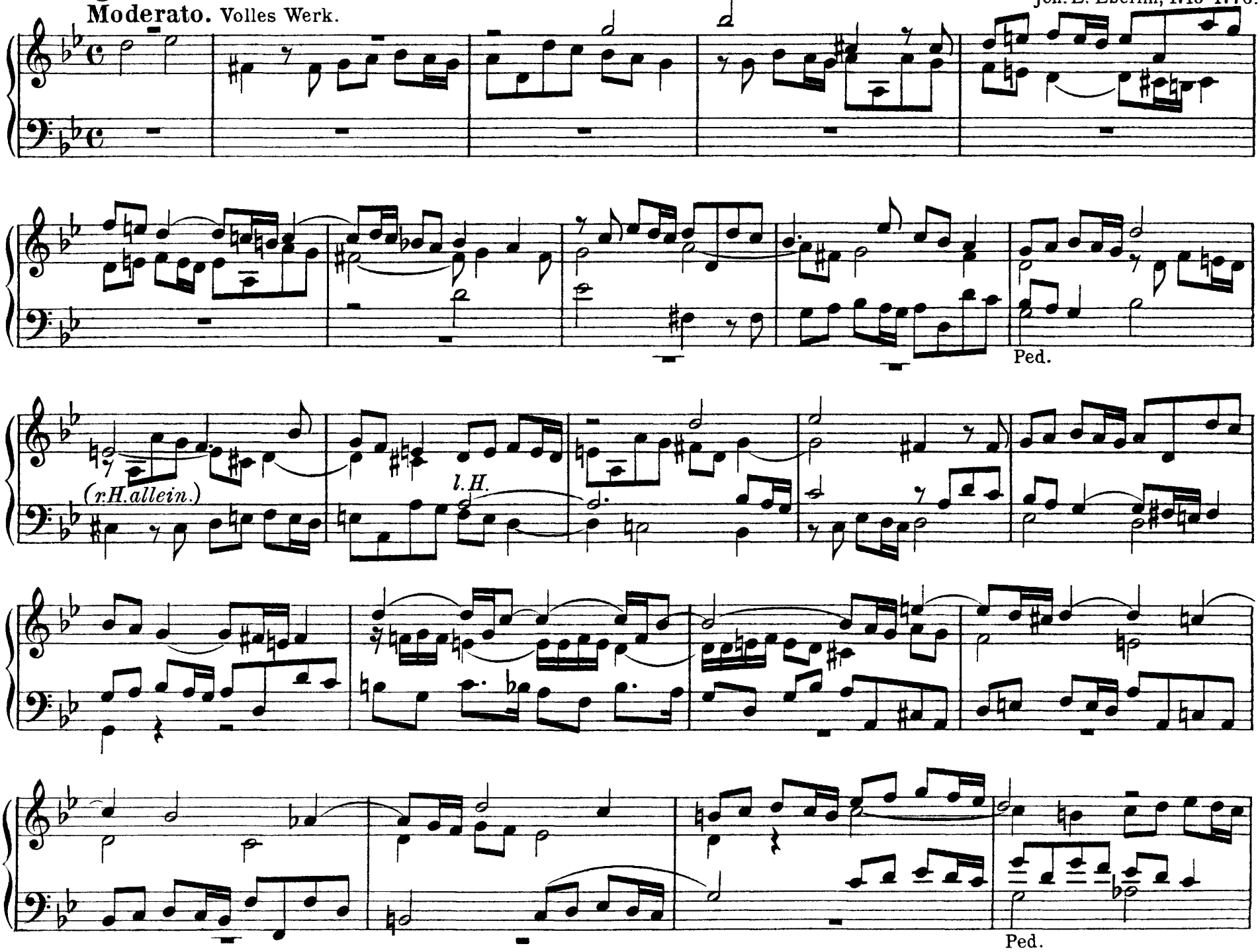


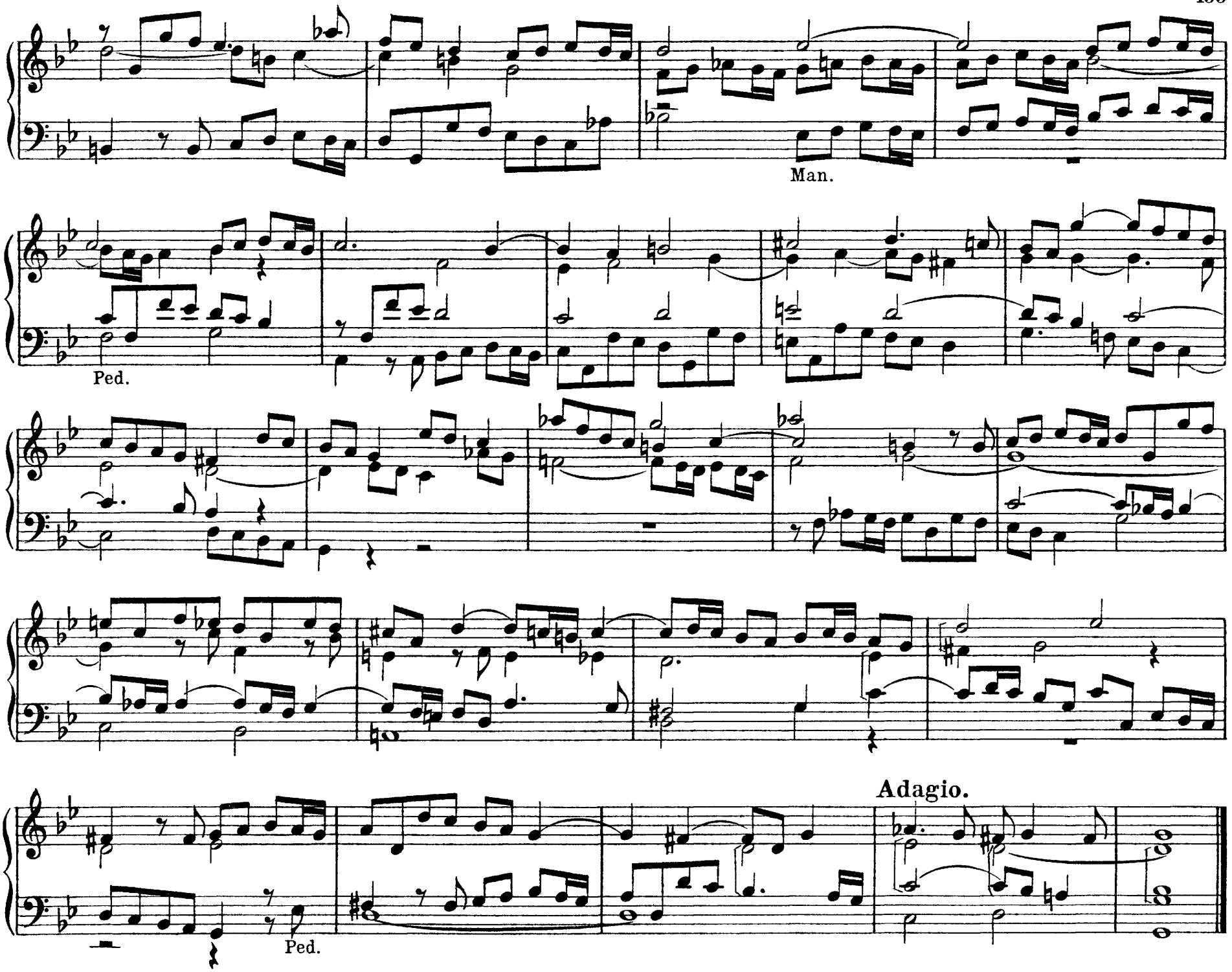

l. H.
Ped.

78. Fuge.

Moderato. Volles Werk.

Joh. E. Eberlin, 1716-1776.

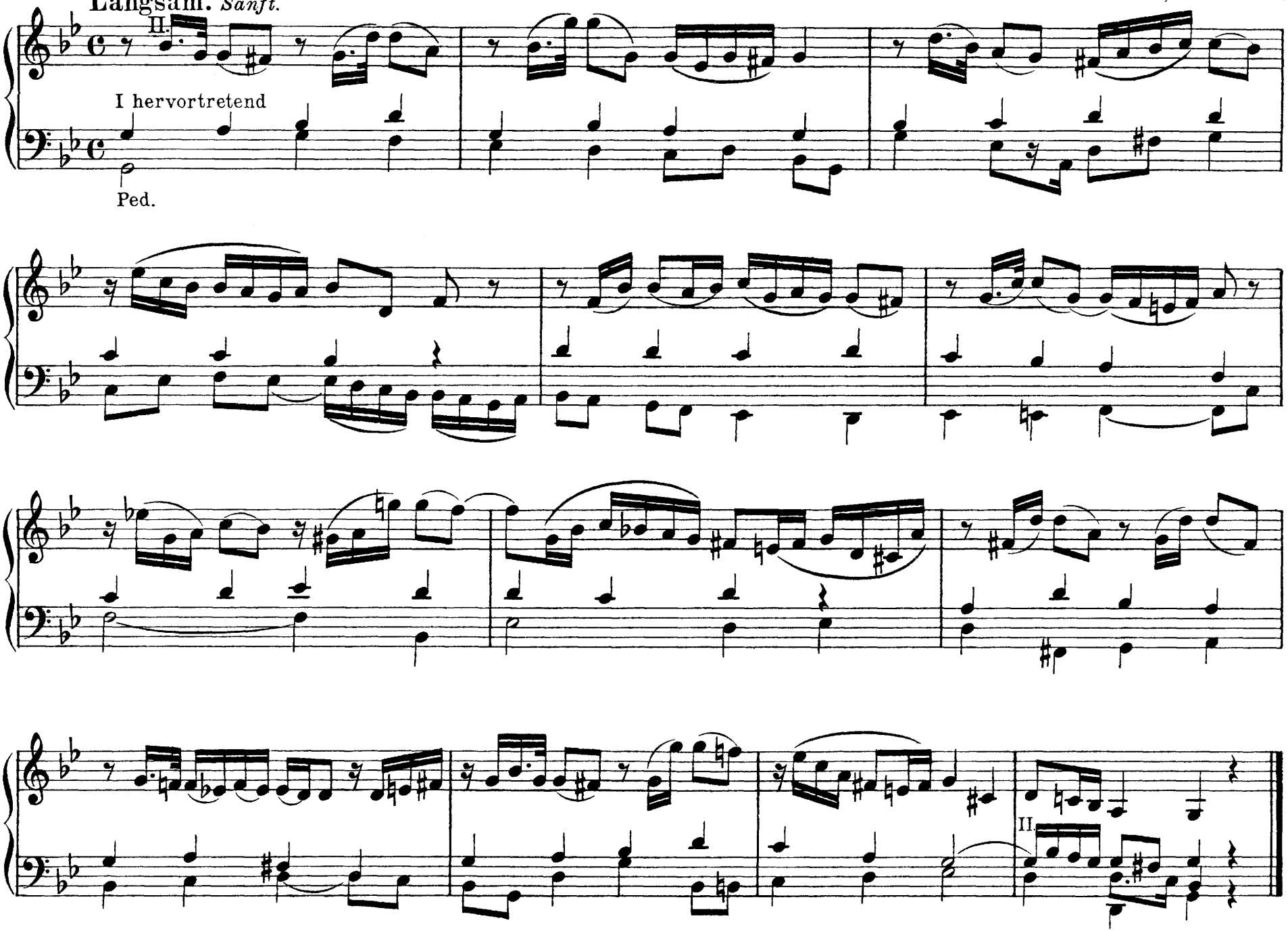



Man.
Ped.
Adagio.
Ped.

79. O du Liebe meiner Liebe. (Passionszeit oder nach Abendmahlsfeiern.)

Friedrich Kühmstedt, 1809-1858.

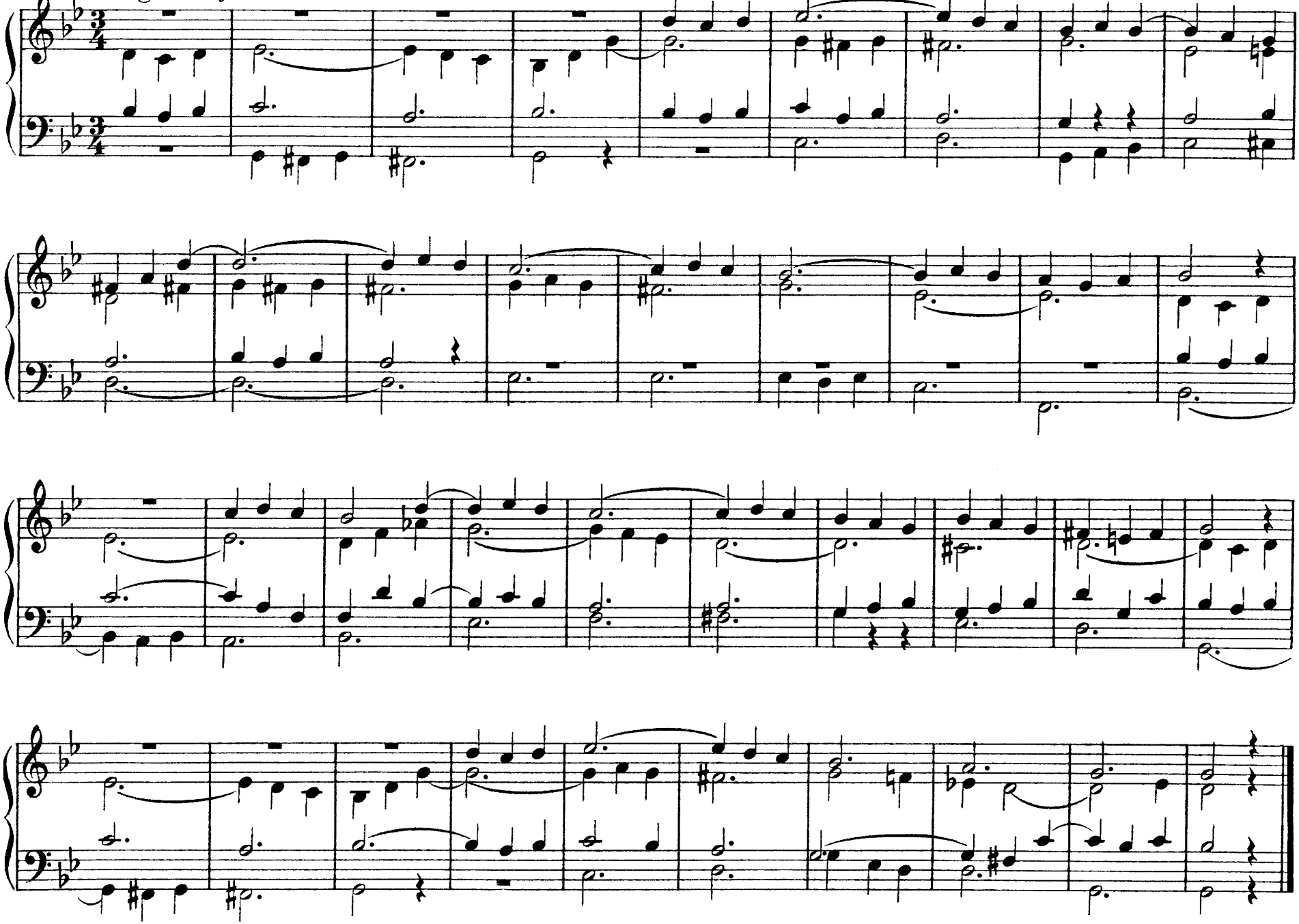
Langsam. *Sanft.*



80.

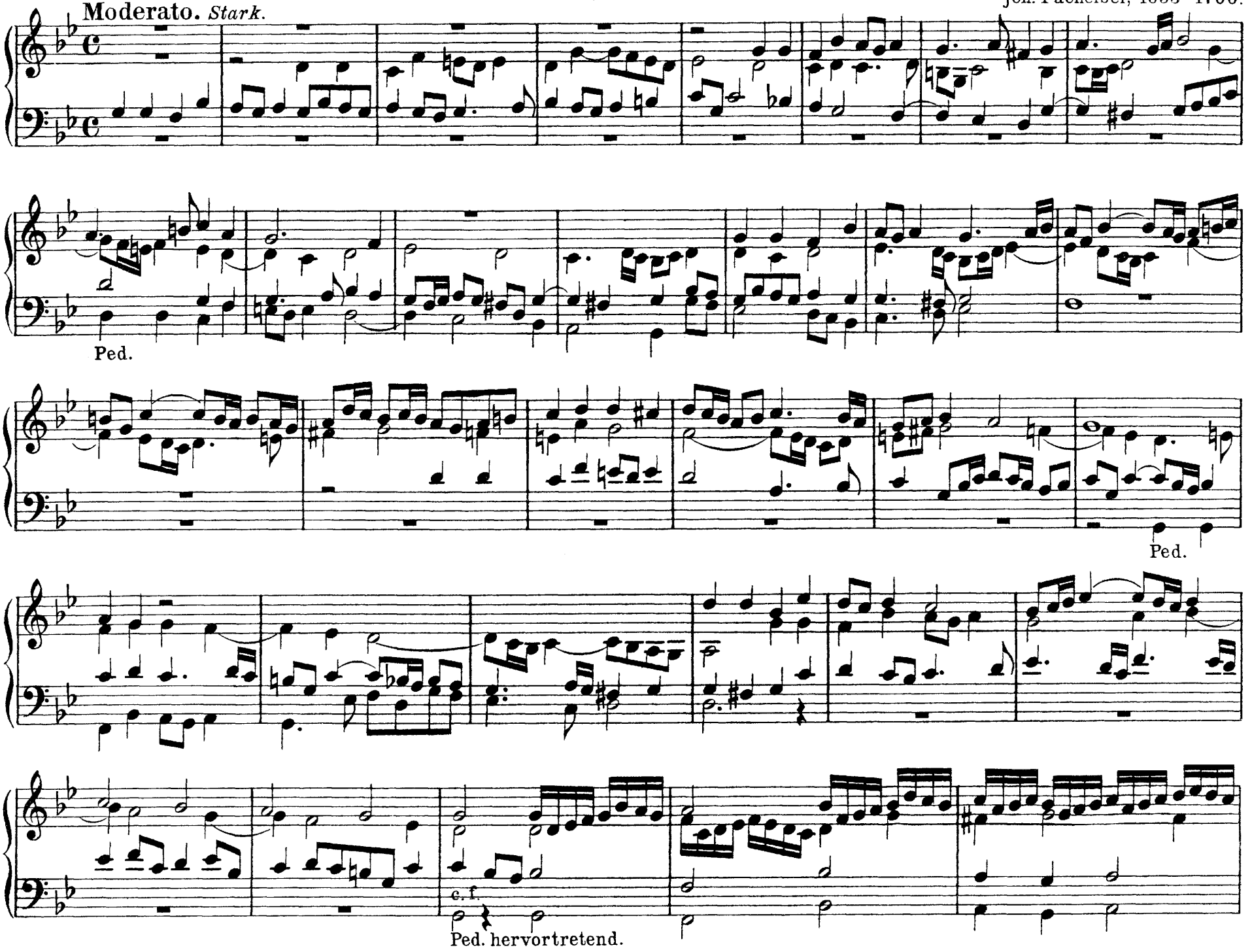
T. J. Pachaly, 1797-1853

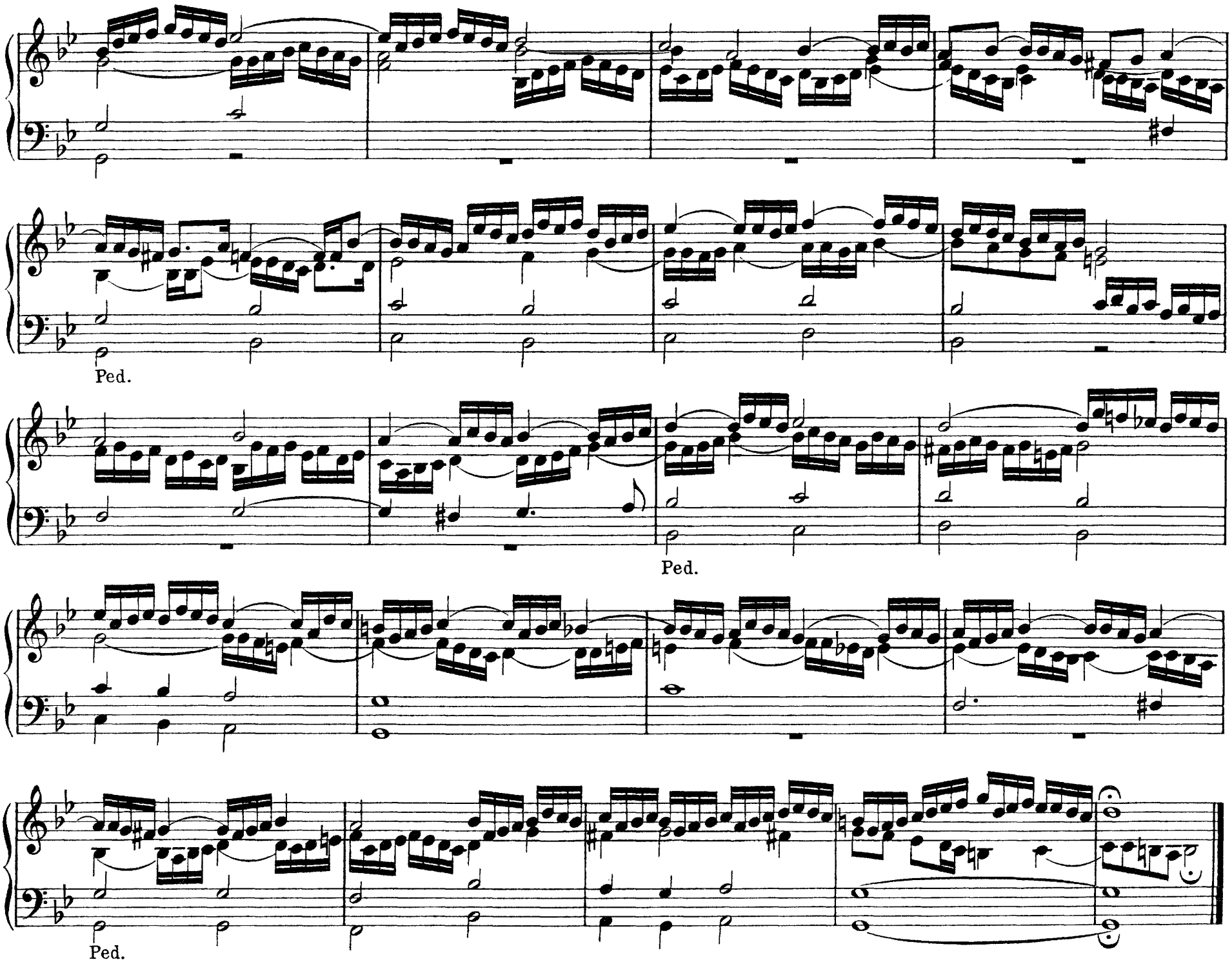
Largo. *Sanft.*



81. Gott sei Dank durch alle Welt. (Vor- oder Nachspiel für die Adventzeit.)

Joh. Pachelbel, 1653 - 1706.

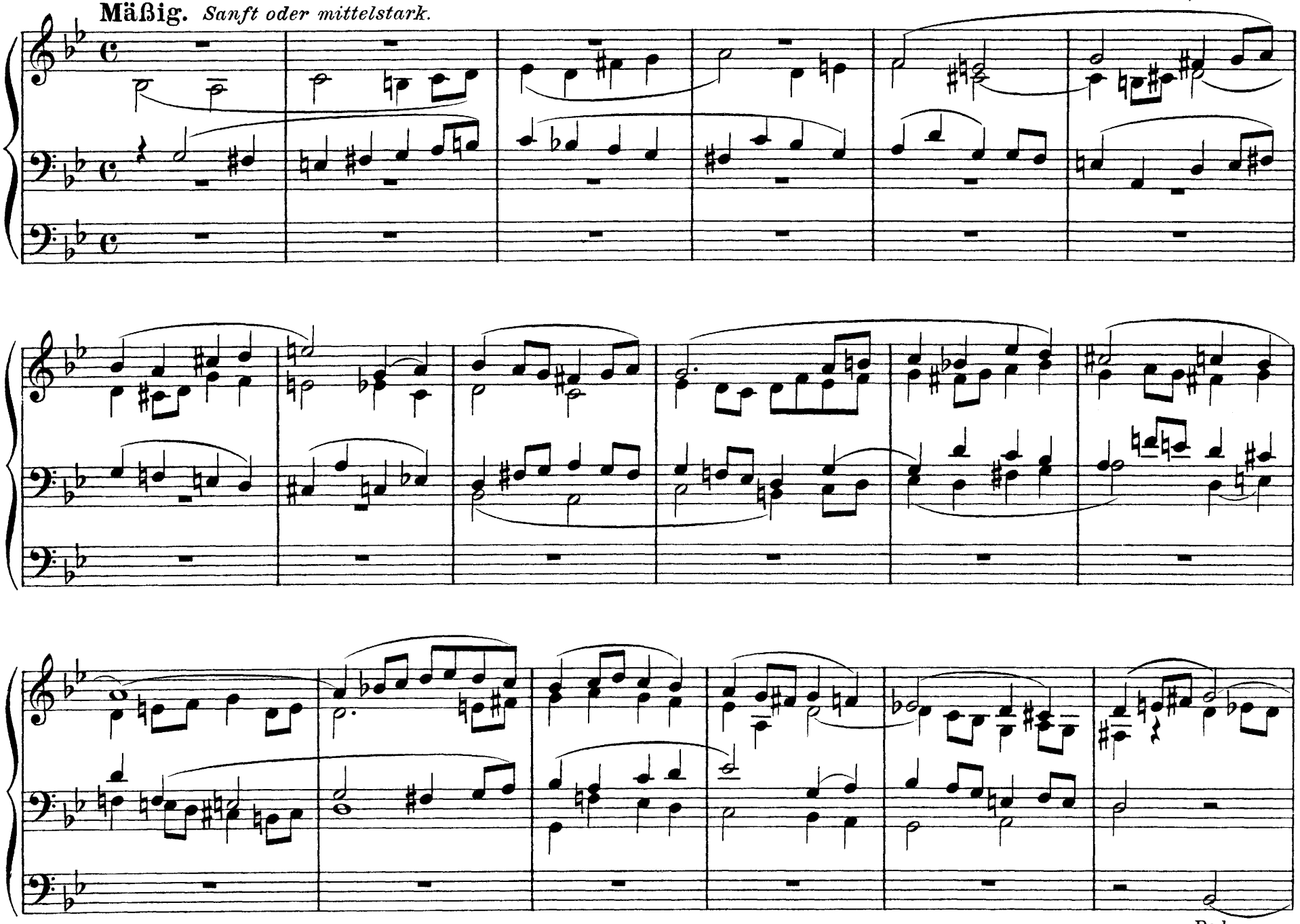


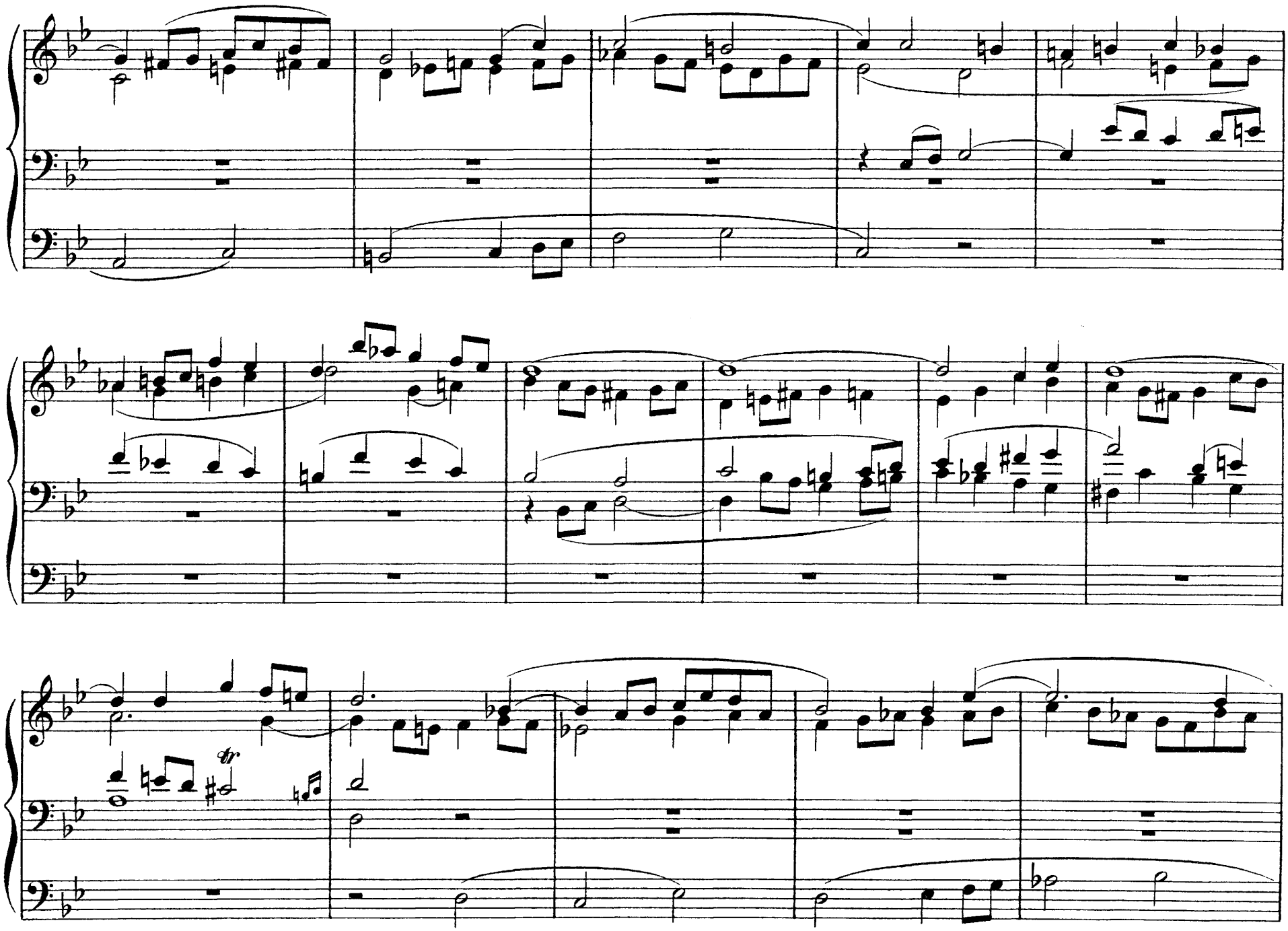

Ped.
Ped.
Ped.

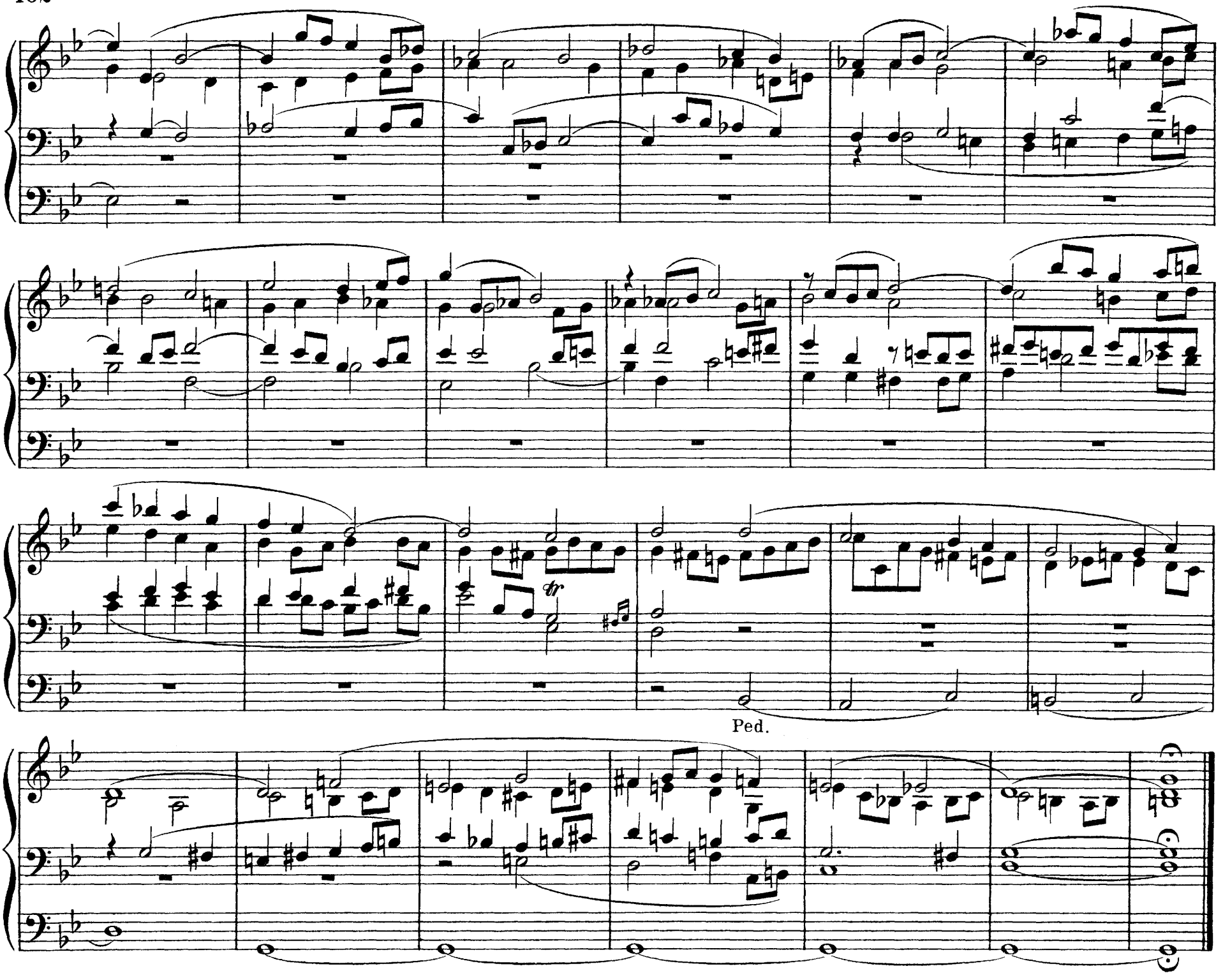
82. Fuge über B, A, C, H.

Rob. Schumann, 1810-1856.

Mäßig. *Sanft oder mittelstark.*



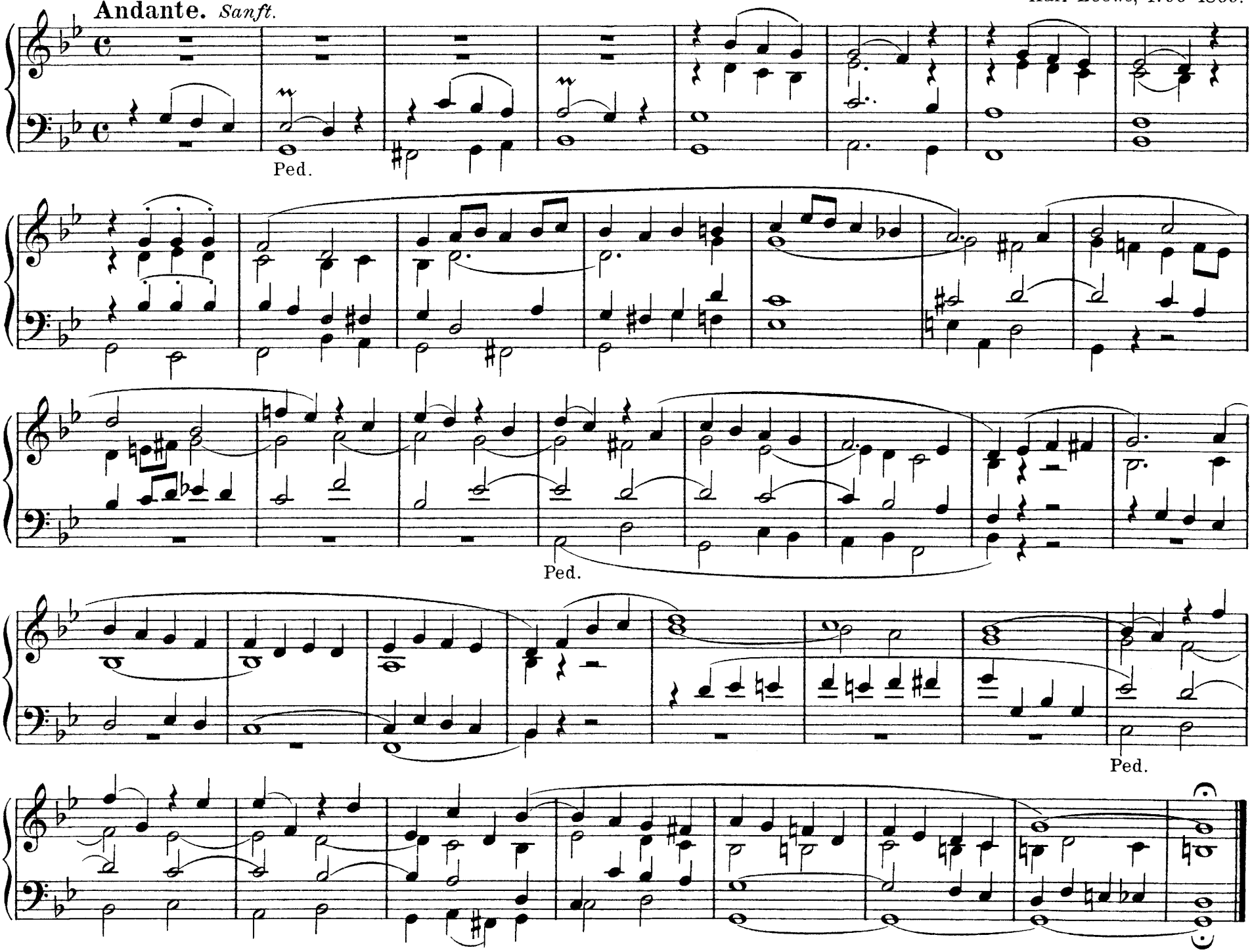

tr
Ped.


Ped.

83. Herzliebster Jesu. (Nachspiel für die Passionszeit.)

Karl Loewe, 1796-1869.

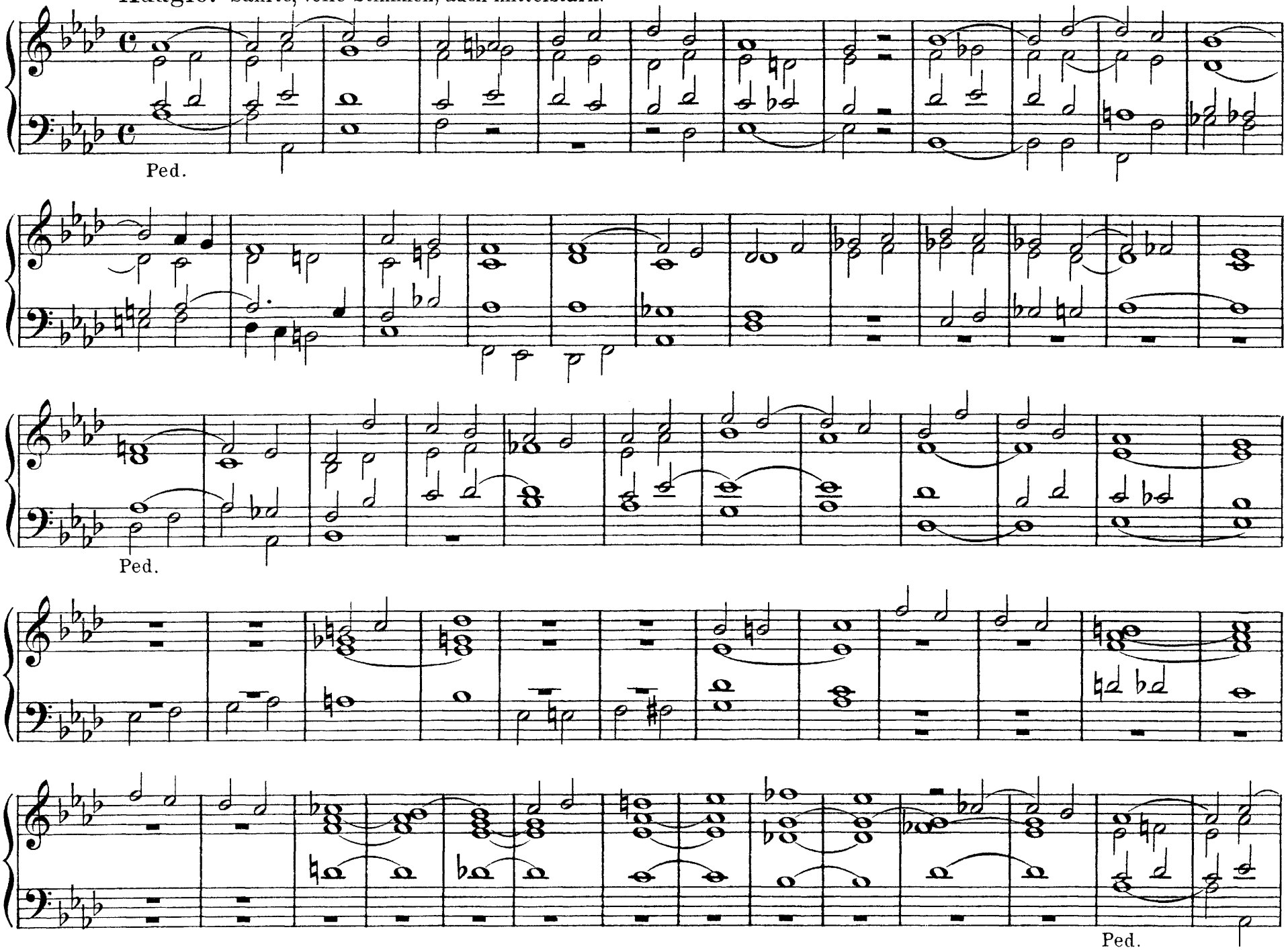
Andante. *Sanft.*



84.

Adagio. Sanfte, volle Stimmen, auch mittelstark.

C. F. Becker, 1804-1877.

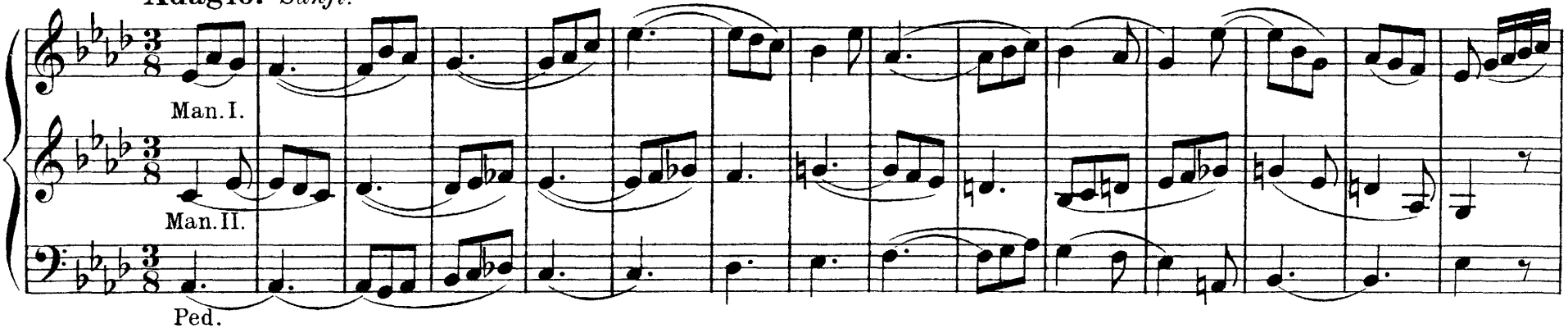


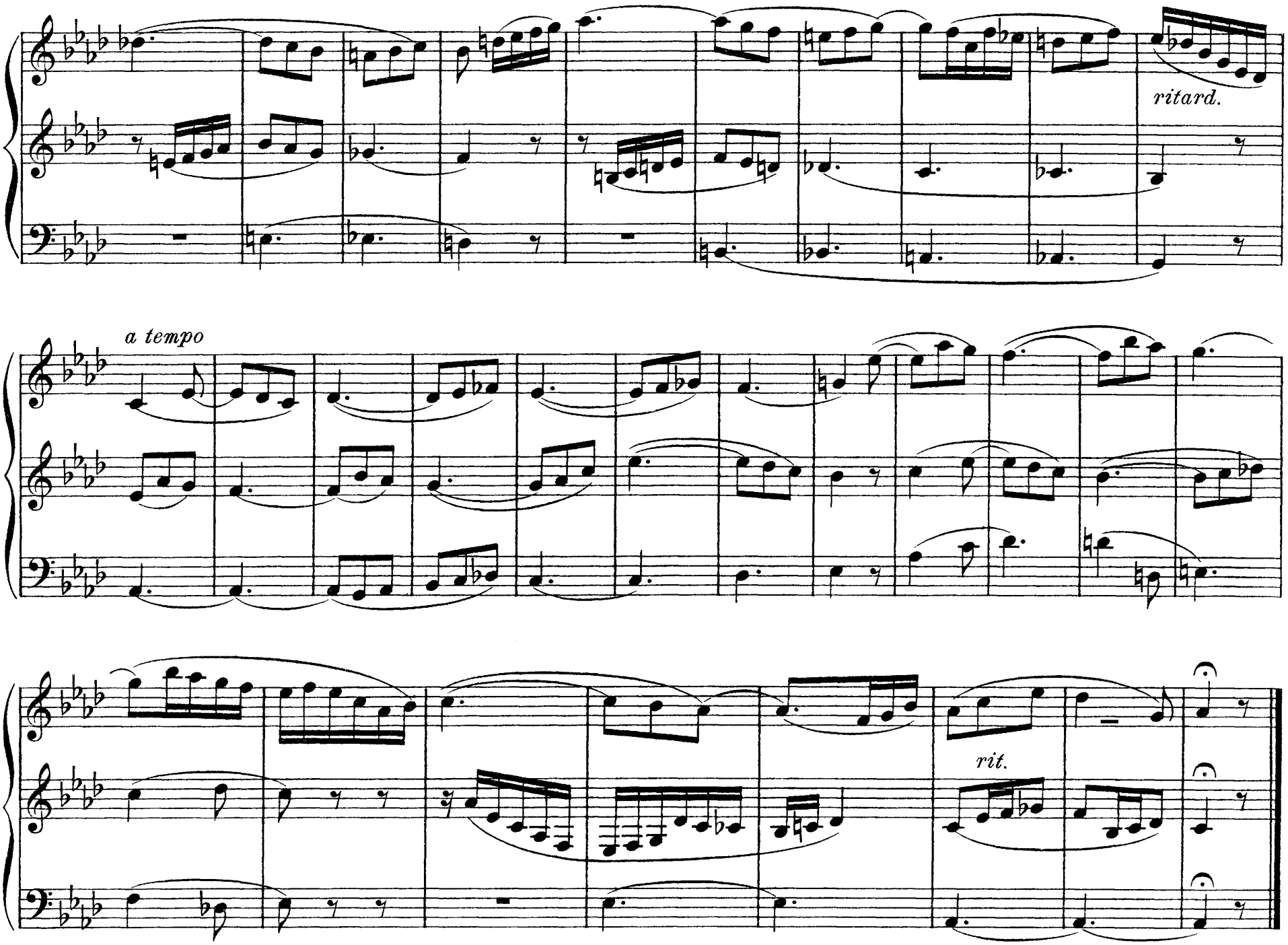
Ped.

85. Trio.

Adagio. *Sanft.*

G. A. Thomas, 1842-1870.

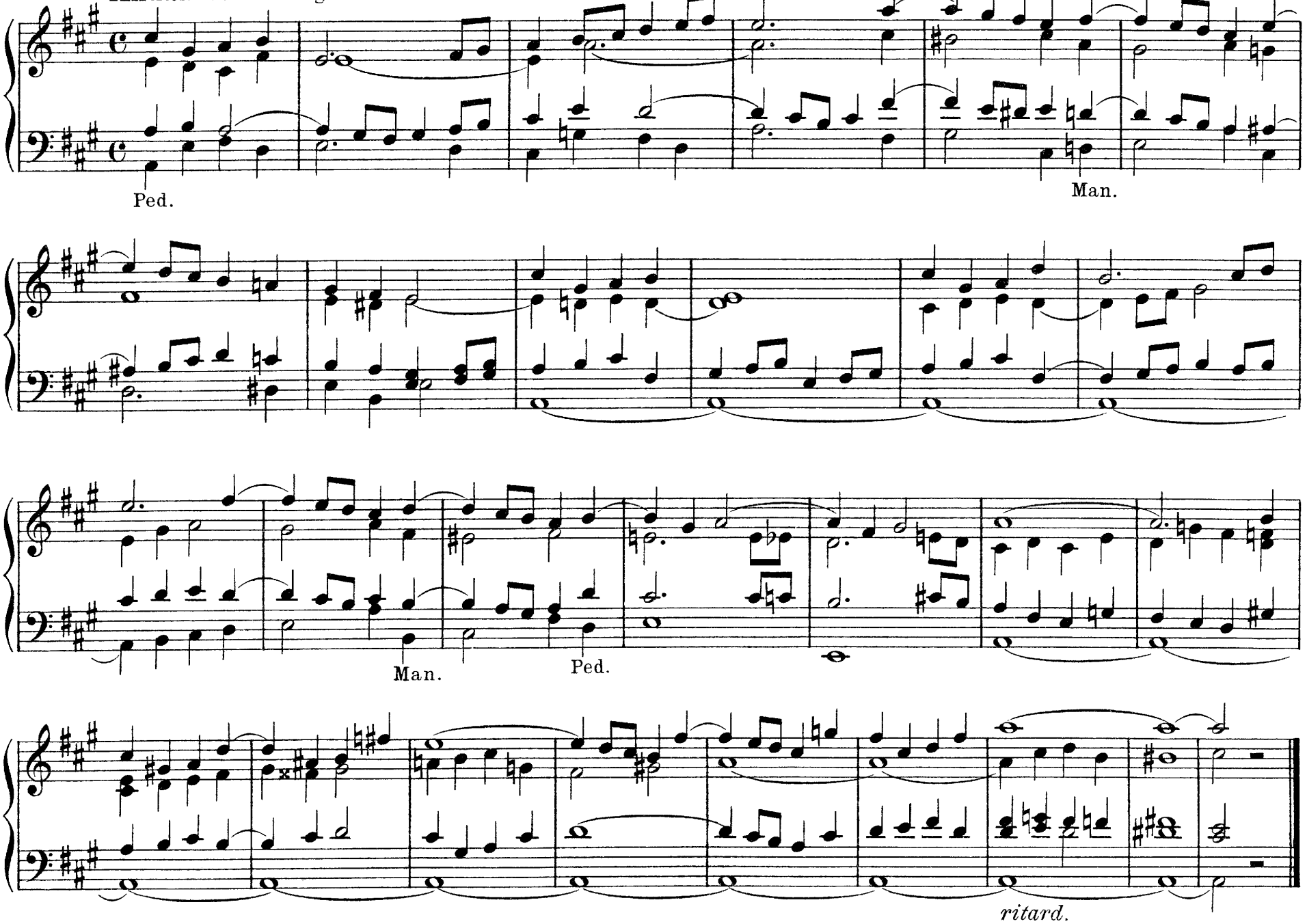



ritard.
a tempo
rit.

86.

Andante. Mit einigen Stimmen von 8 u. 4 Fuß.

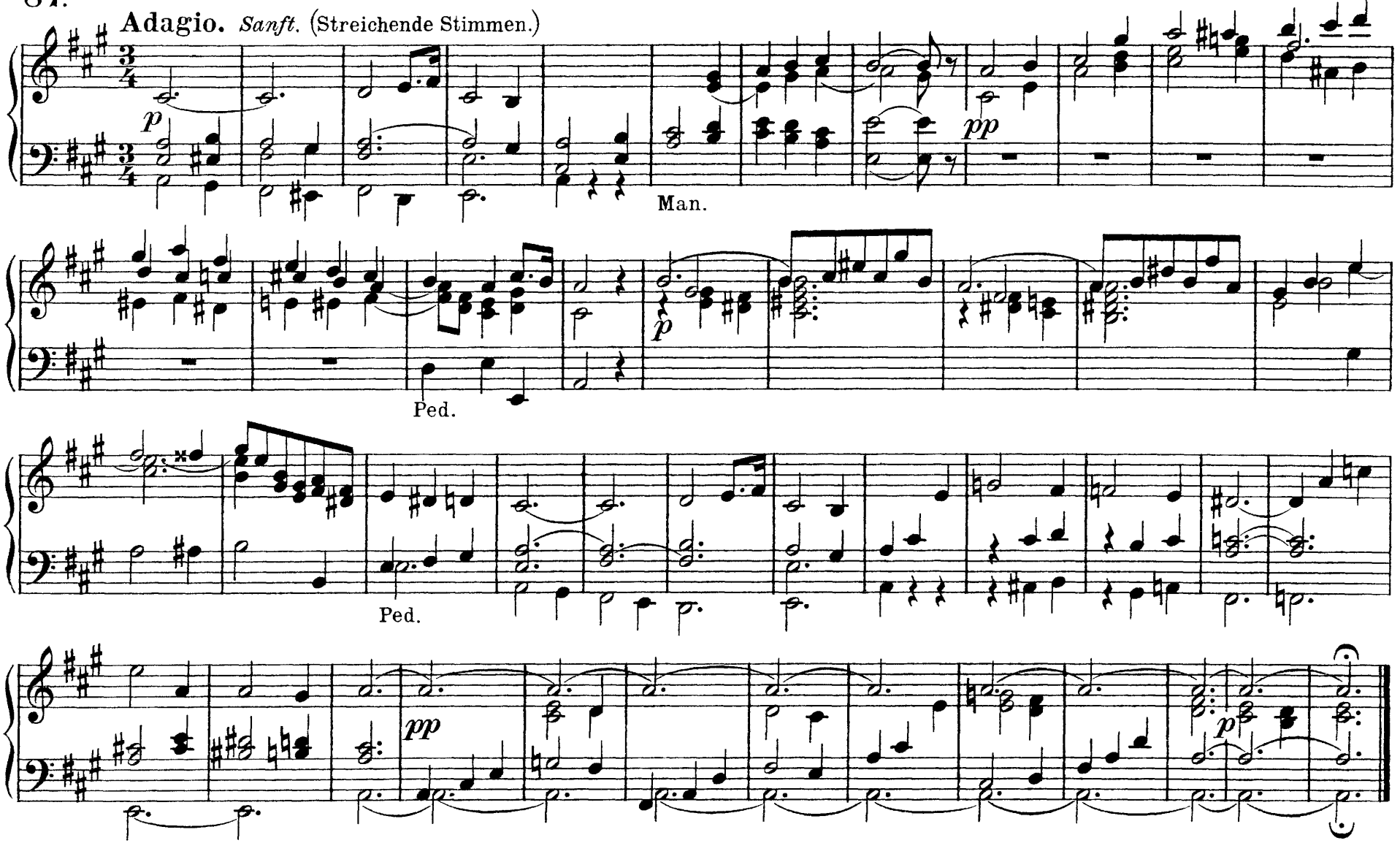
Jul. André, 1808-1880.



87.

Paul Müller, 1791-1877.

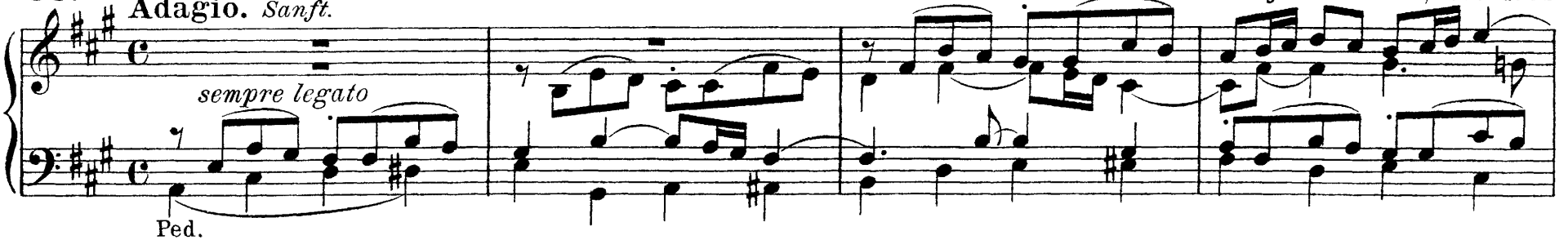
Adagio. *Sanft.* (Streichende Stimmen.)

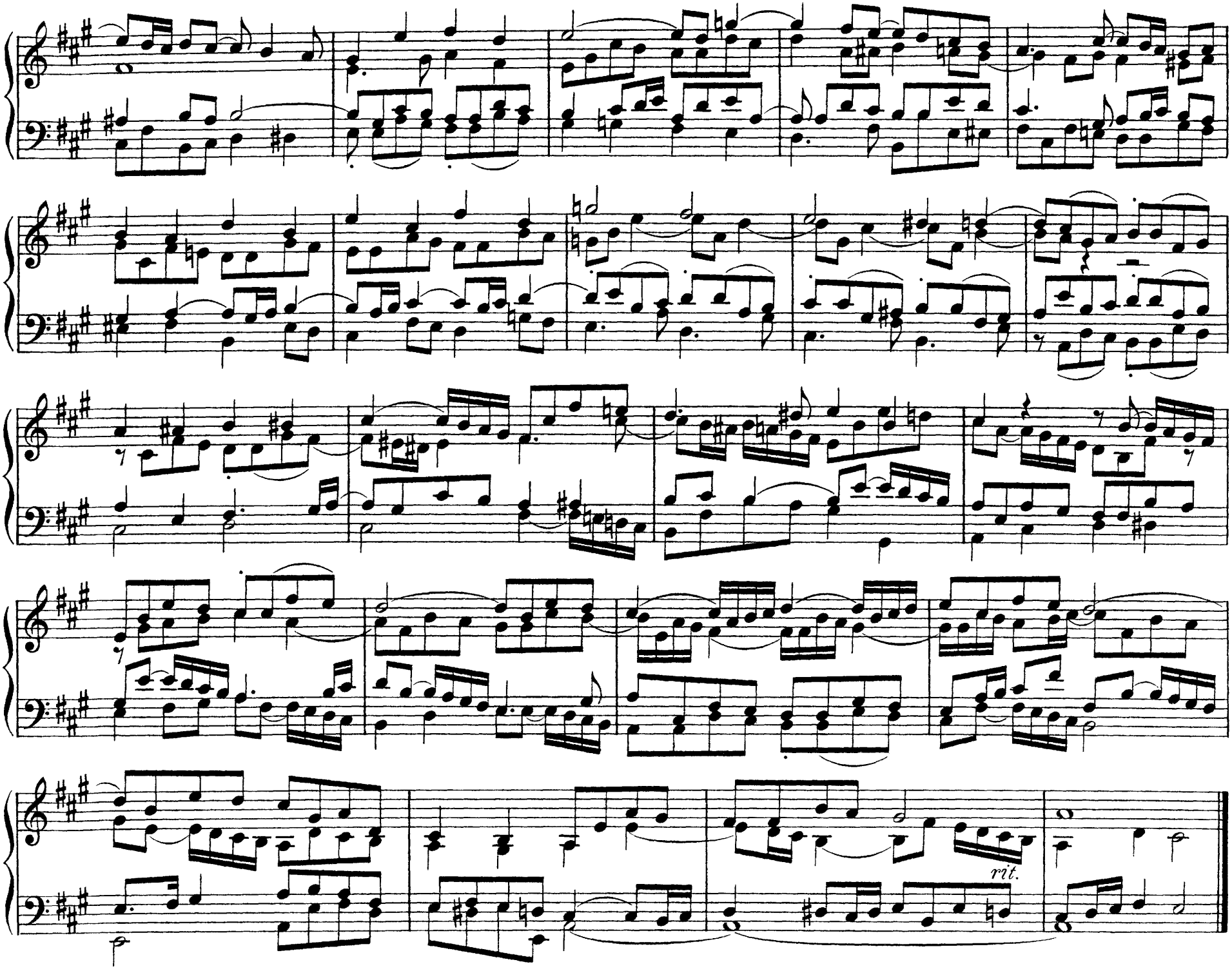


88.

J. G. Schneider, 1789-1864.

Adagio. *Sanft.*



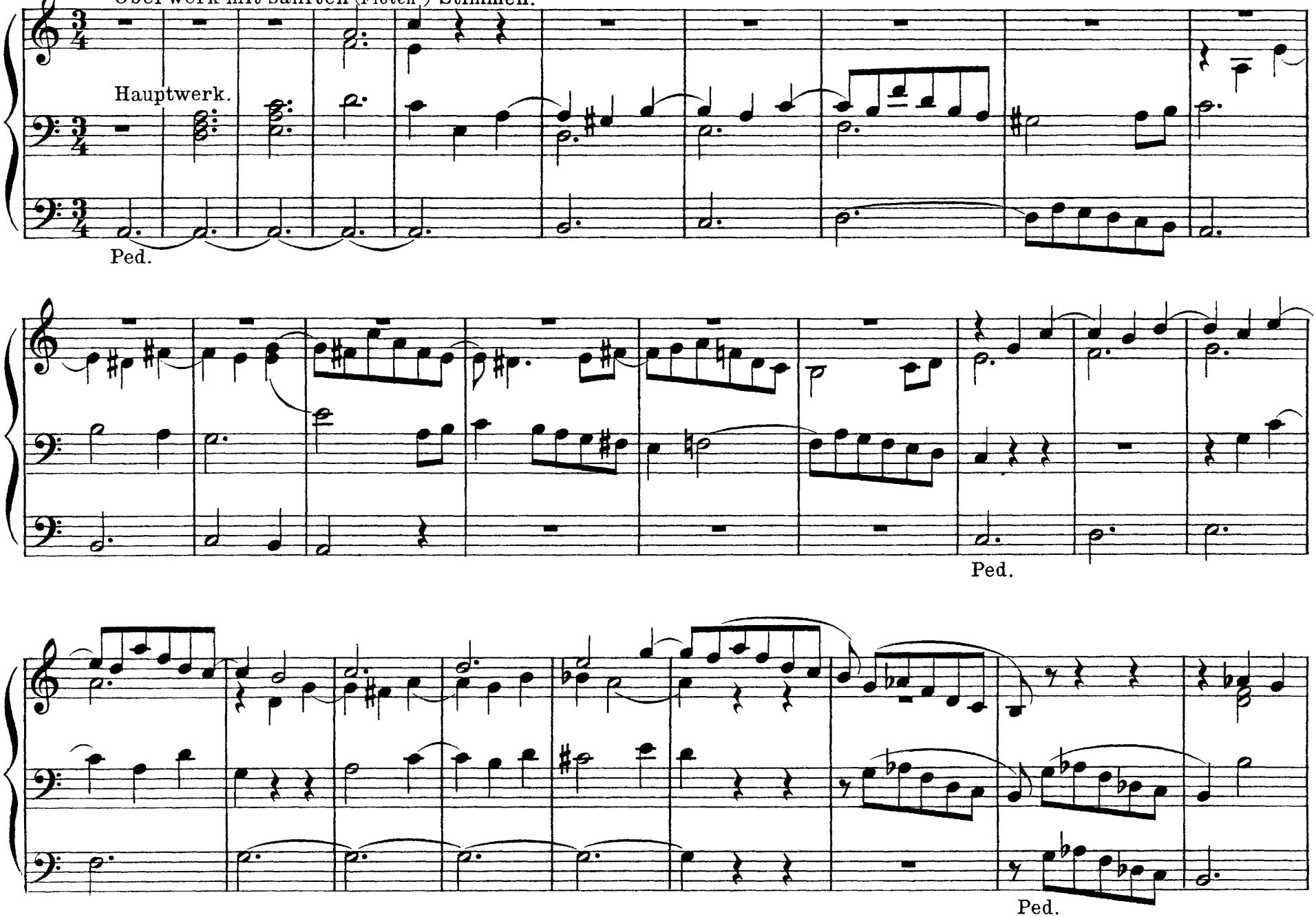

rit.

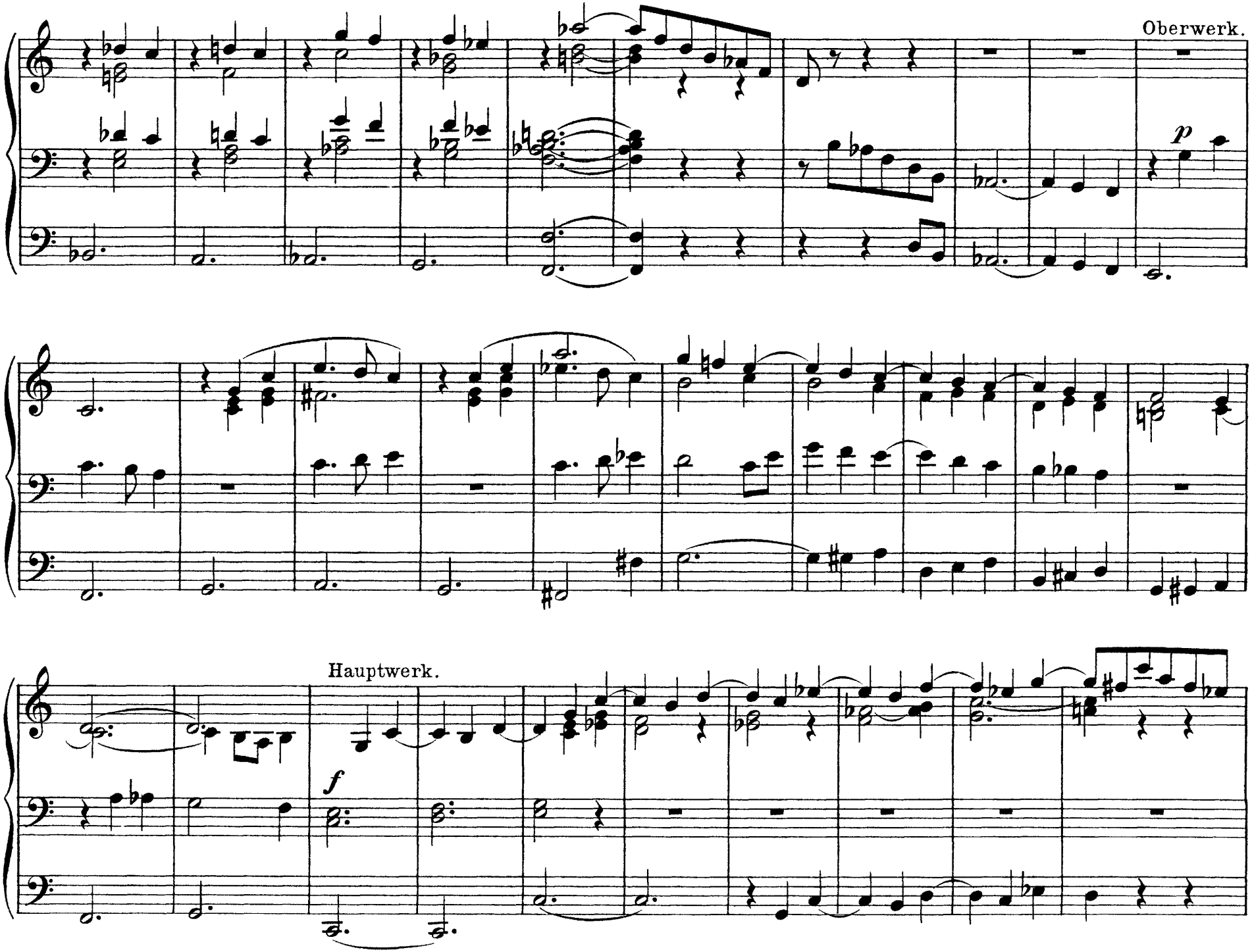
89.

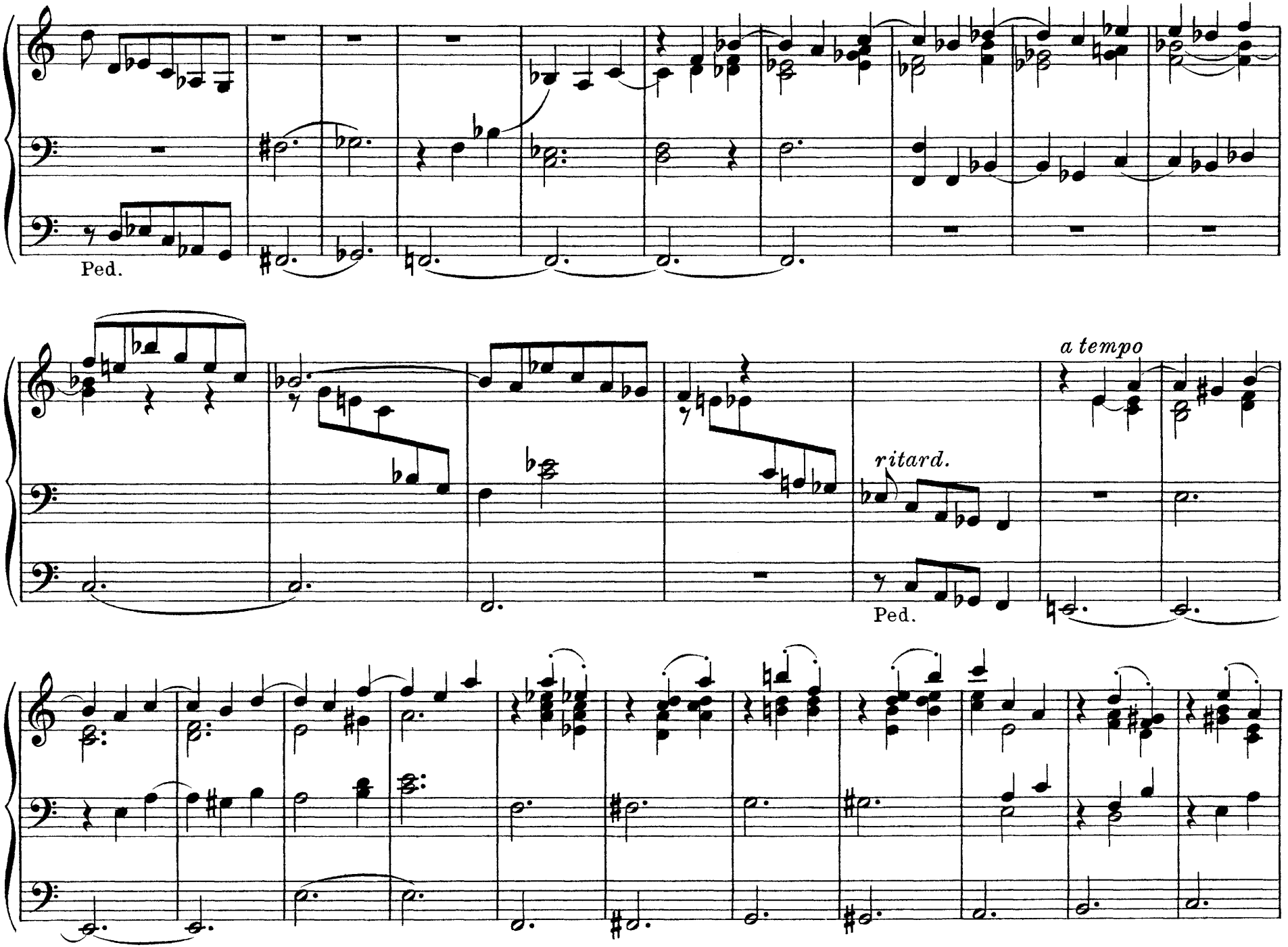
Lento mesto. (Bei Trauerfeierlichkeiten.)

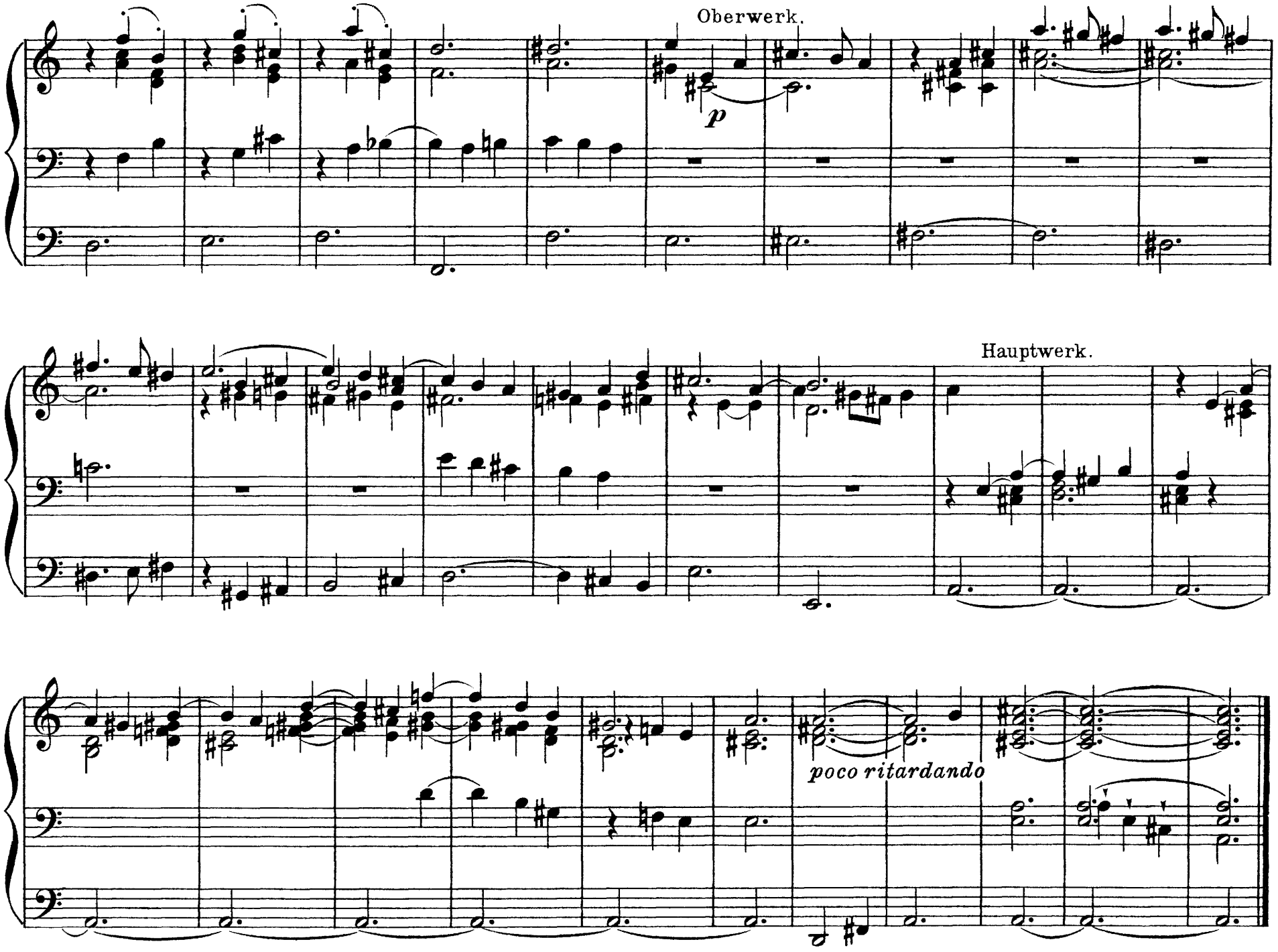
Ernst Köhler, 1799-1847.

Mit abwechselnden Klavieren. Hauptwerk mit 8 und 4 füß. Labialstimmen, auch Oboe 8 Fuß.
Oberwerk mit sanften (Flöten-) Stimmen.




Oberwerk.
p
Hauptwerk.
f

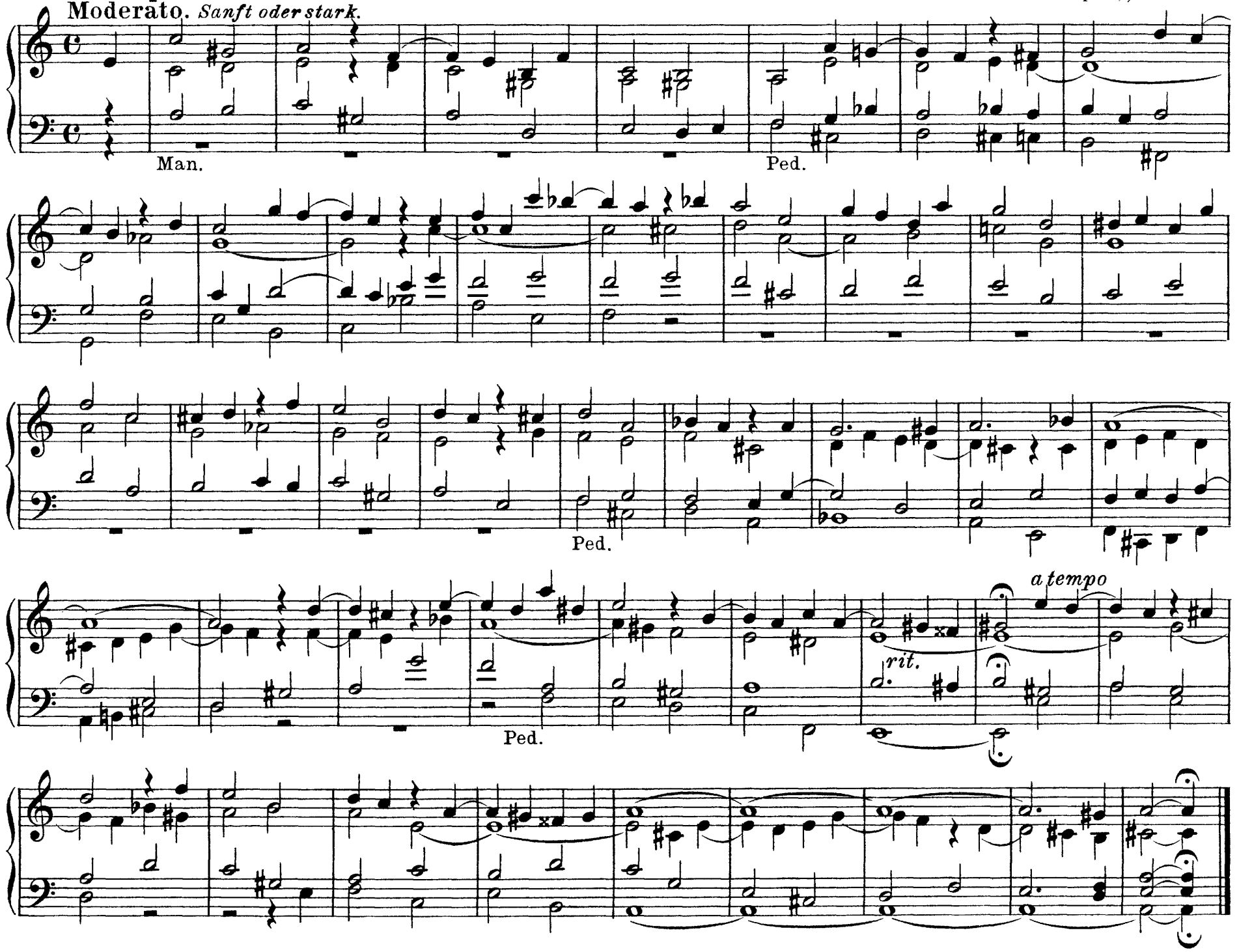

Ped.
ritard.
a tempo
Ped.


Oberwerk.
p
Hauptwerk.
poco ritardando

90. Vorspiel.

A.G.Theile (Theophile), 1787-1847.

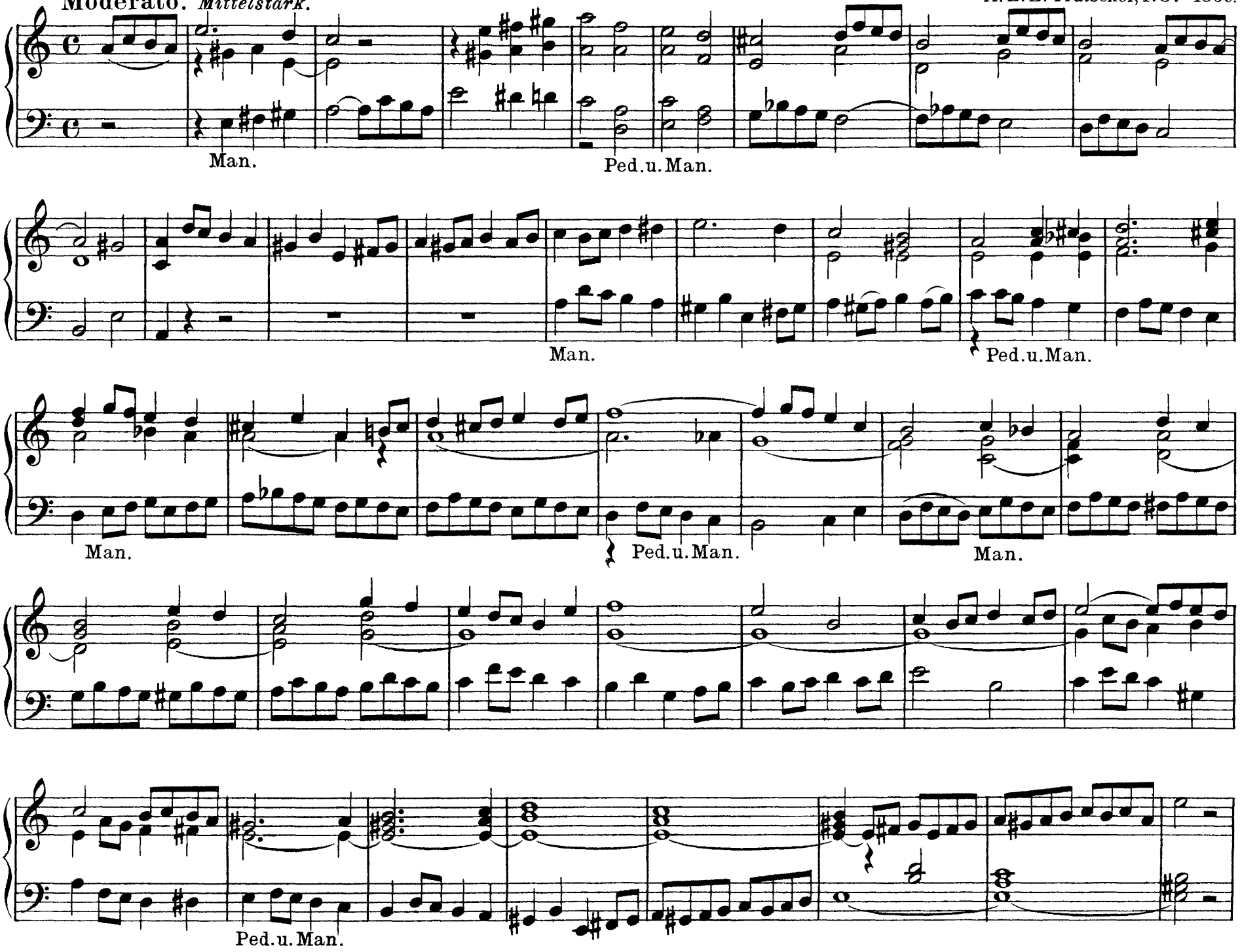
Moderato. *Sanft oder stark.*

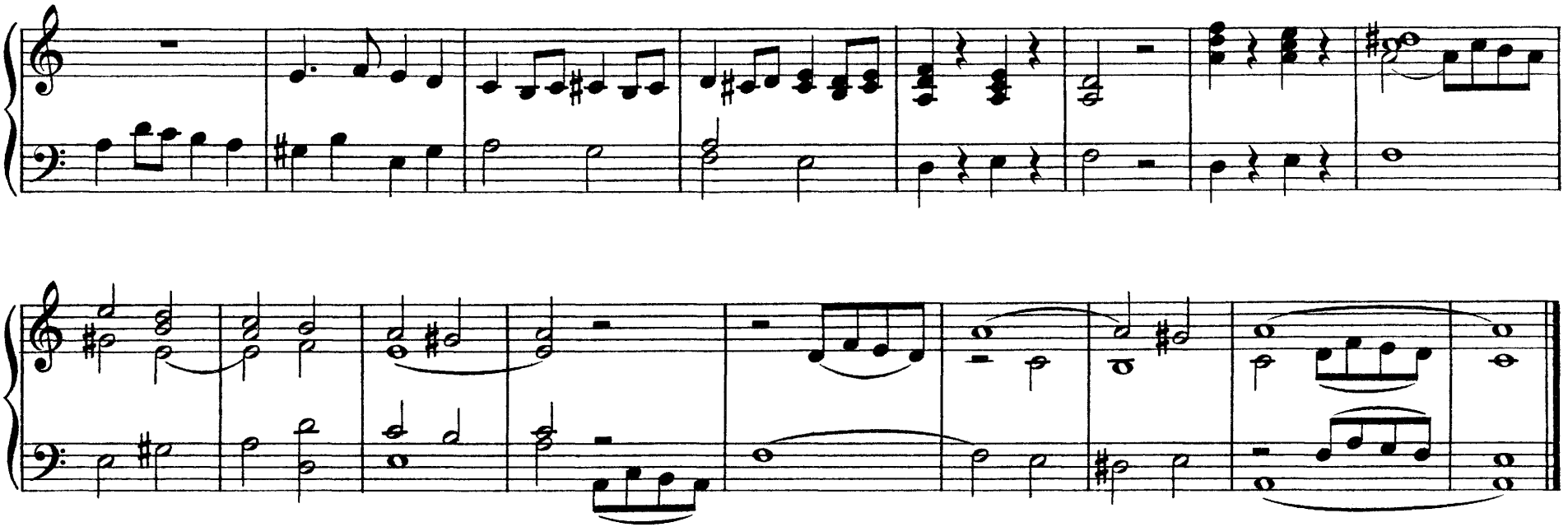


91.

Moderato. *Mittelstark.*

A. L. E. Trutschel, 1787-1869.

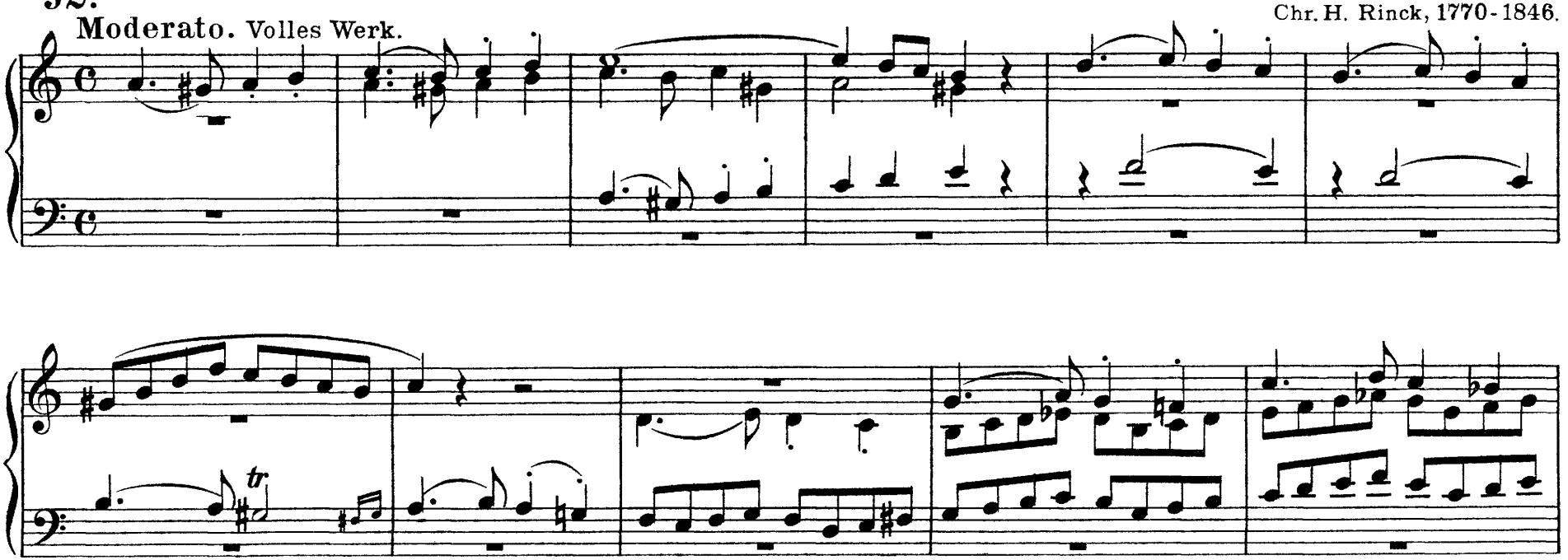


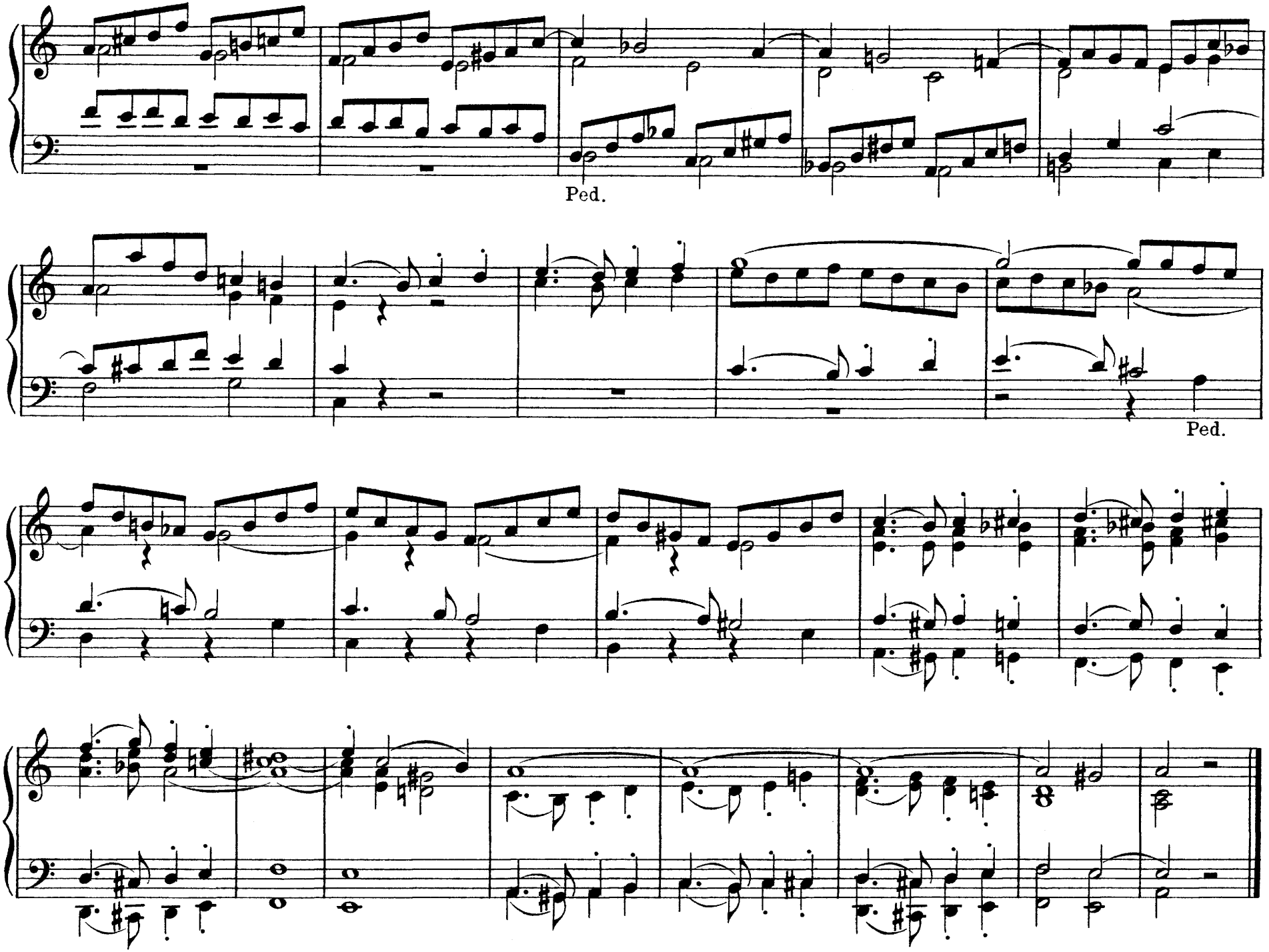


92.

Moderato. Volles Werk.

Chr. H. Rinck, 1770-1846.

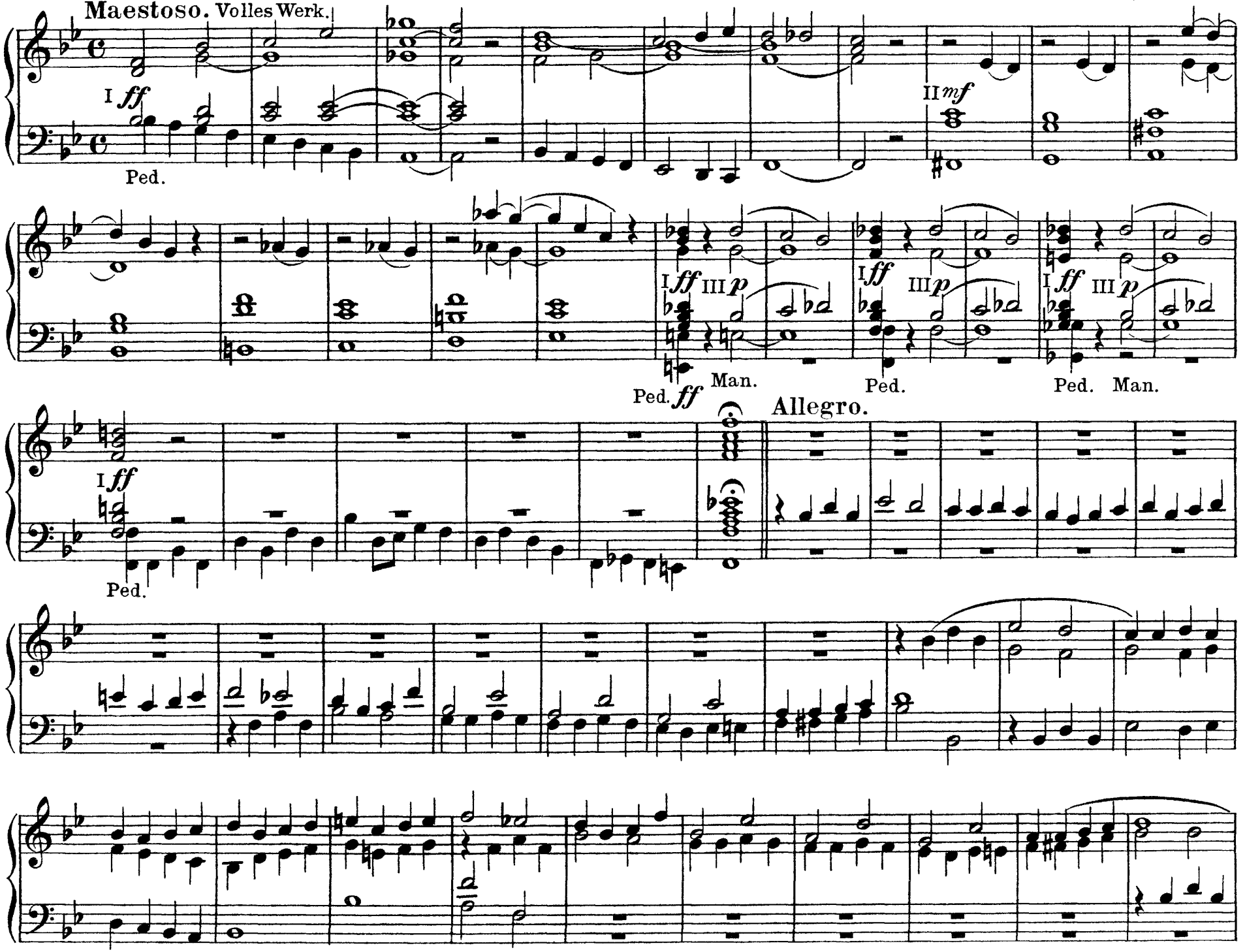


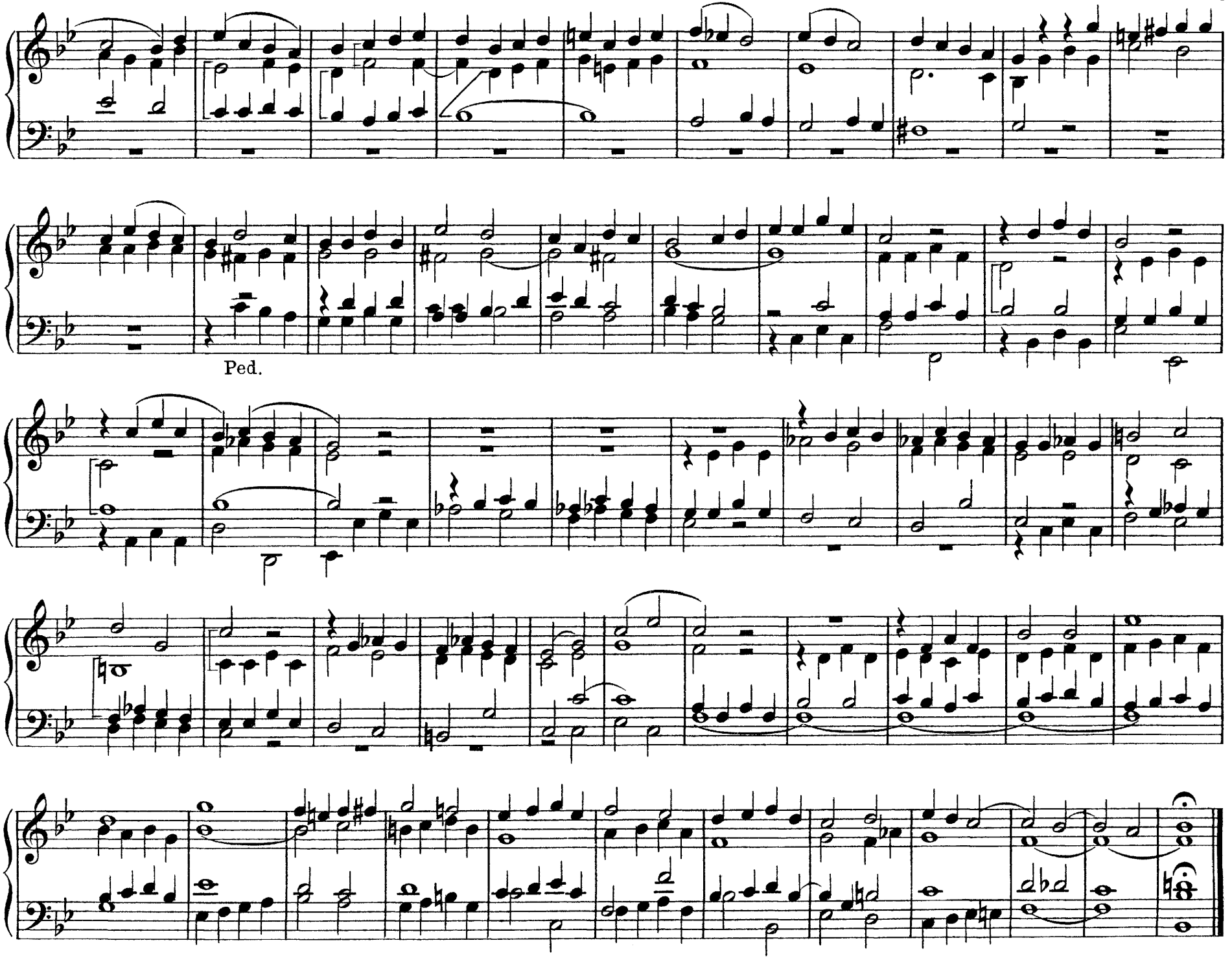

Ped.
Ped.

93. Fugato.

Karl Ferd. Becker, 1804-1877.

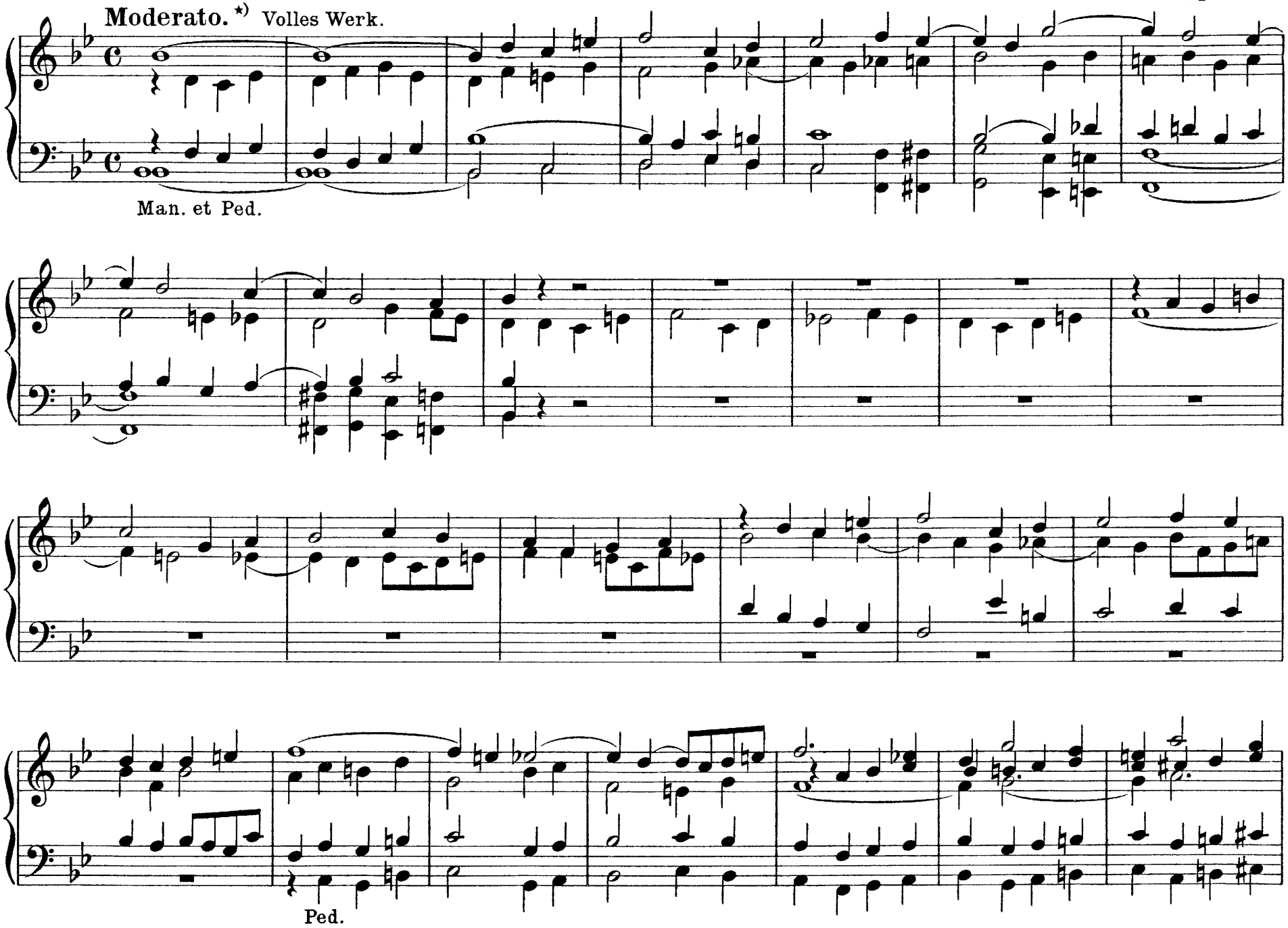
Maestoso. Volles Werk.



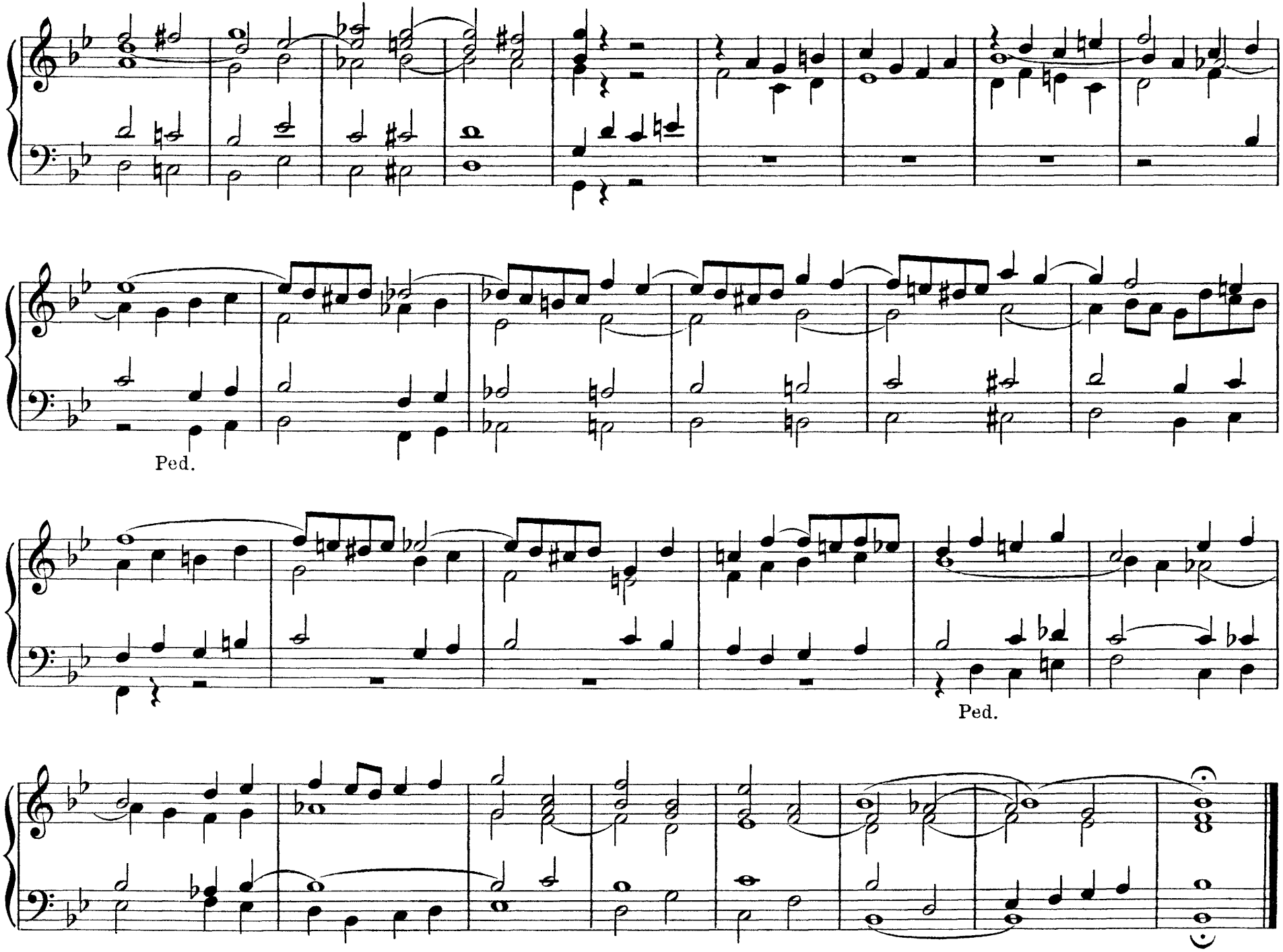

Ped.

94.

S. H. Bodenschatz, geb. 1807.

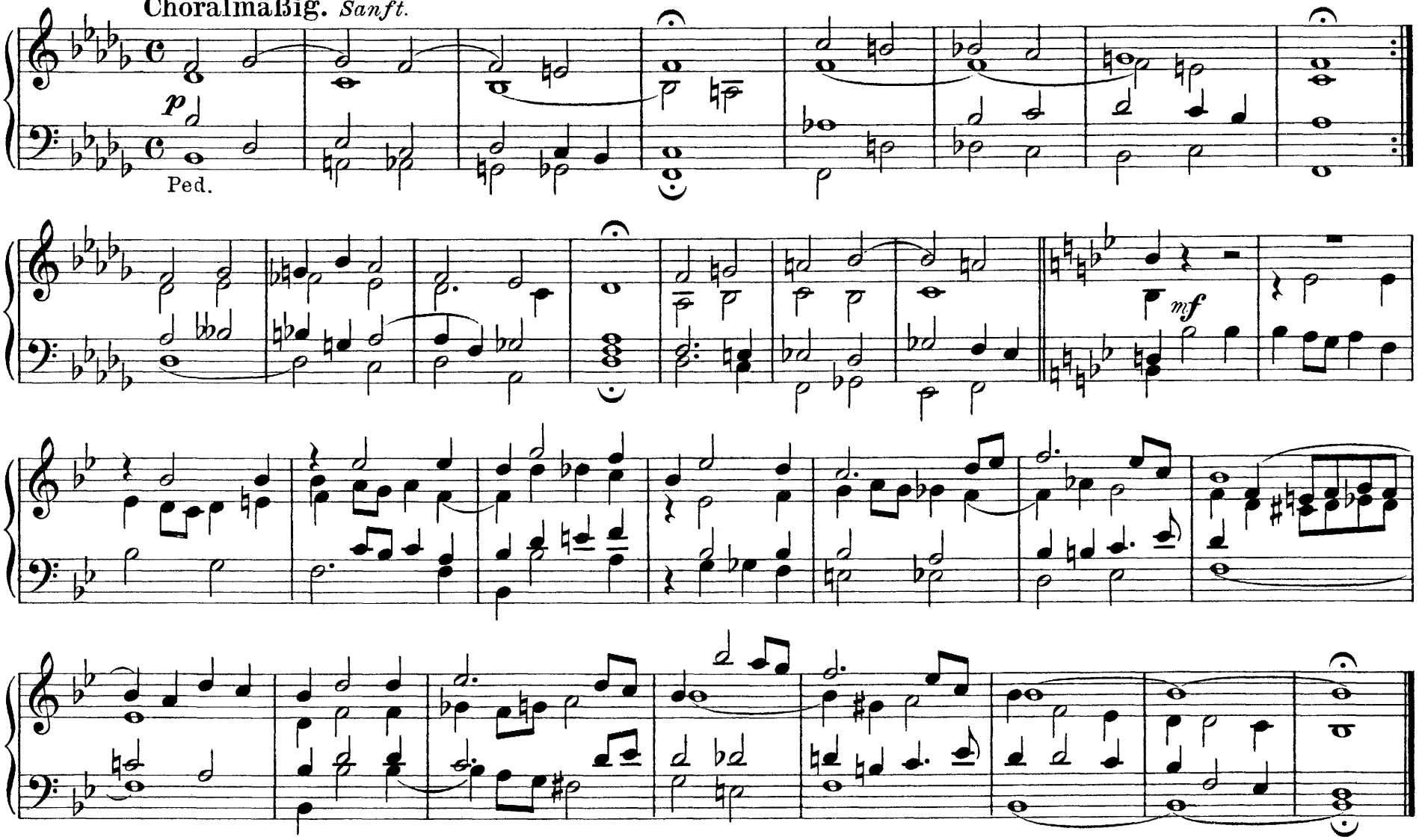


*) Mit Genehmigung des Verlegers Johann André, Offenbach a. M., entnommen aus Seeger, „Der praktische Organist"; Bd. I. Der Preis des ganzen Bandes ist Mk. 3. - netto.


Ped.
Ped.

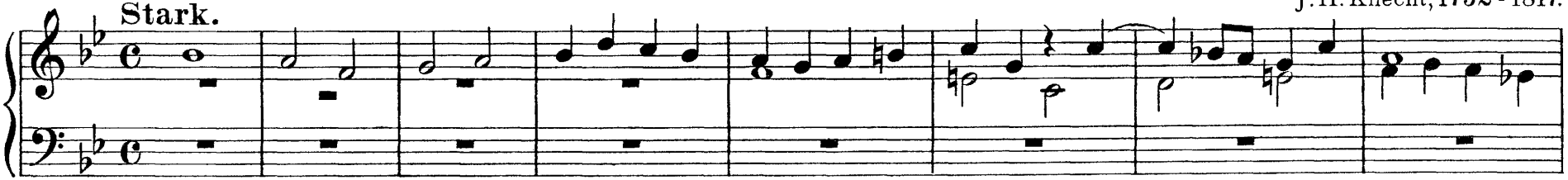
95. A. Hesse, 1809 - 1863.

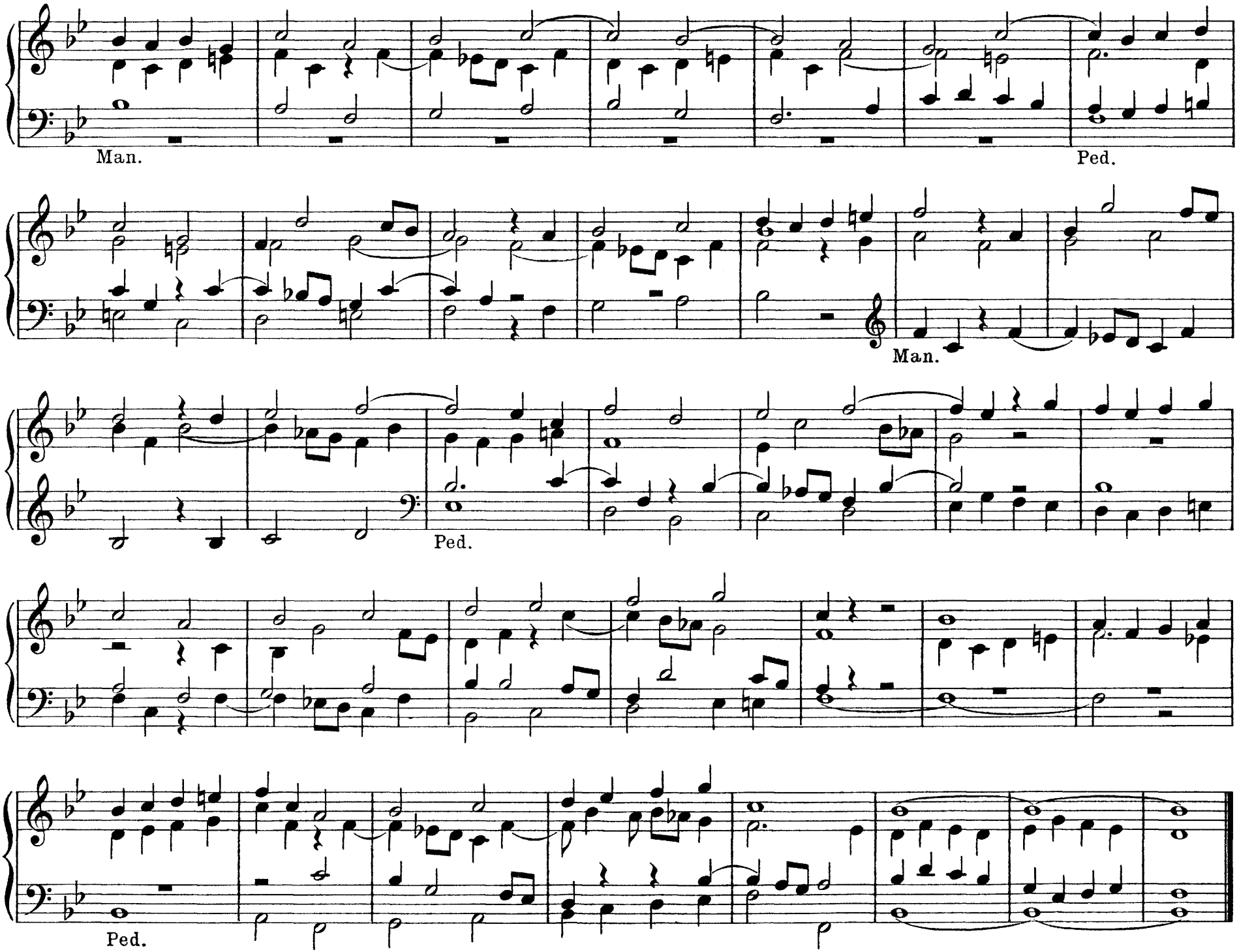
Choralmäßig. *Sanft.*



96. Fughetta. J. H. Knecht, 1752 - 1817.

Stark.

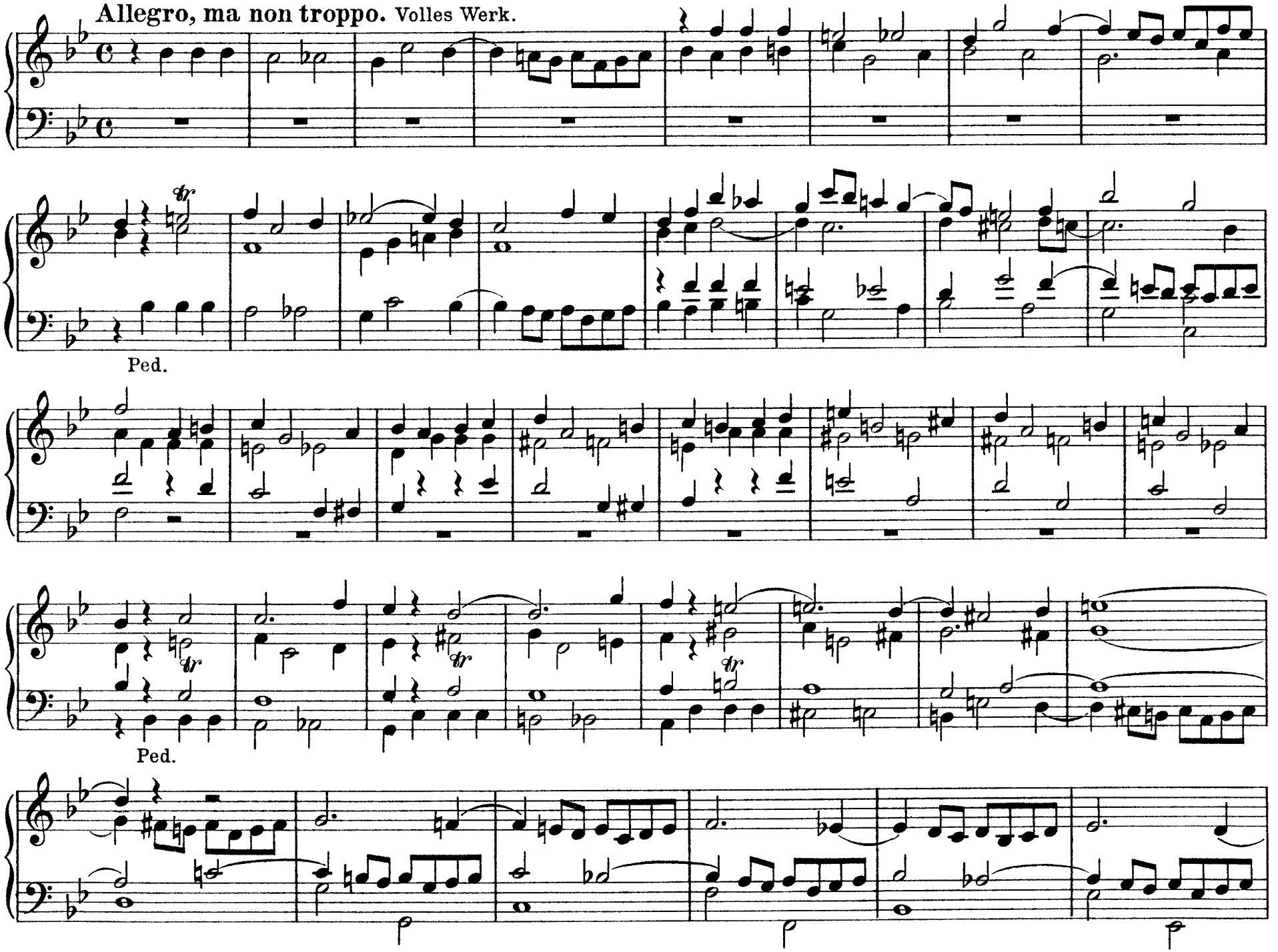


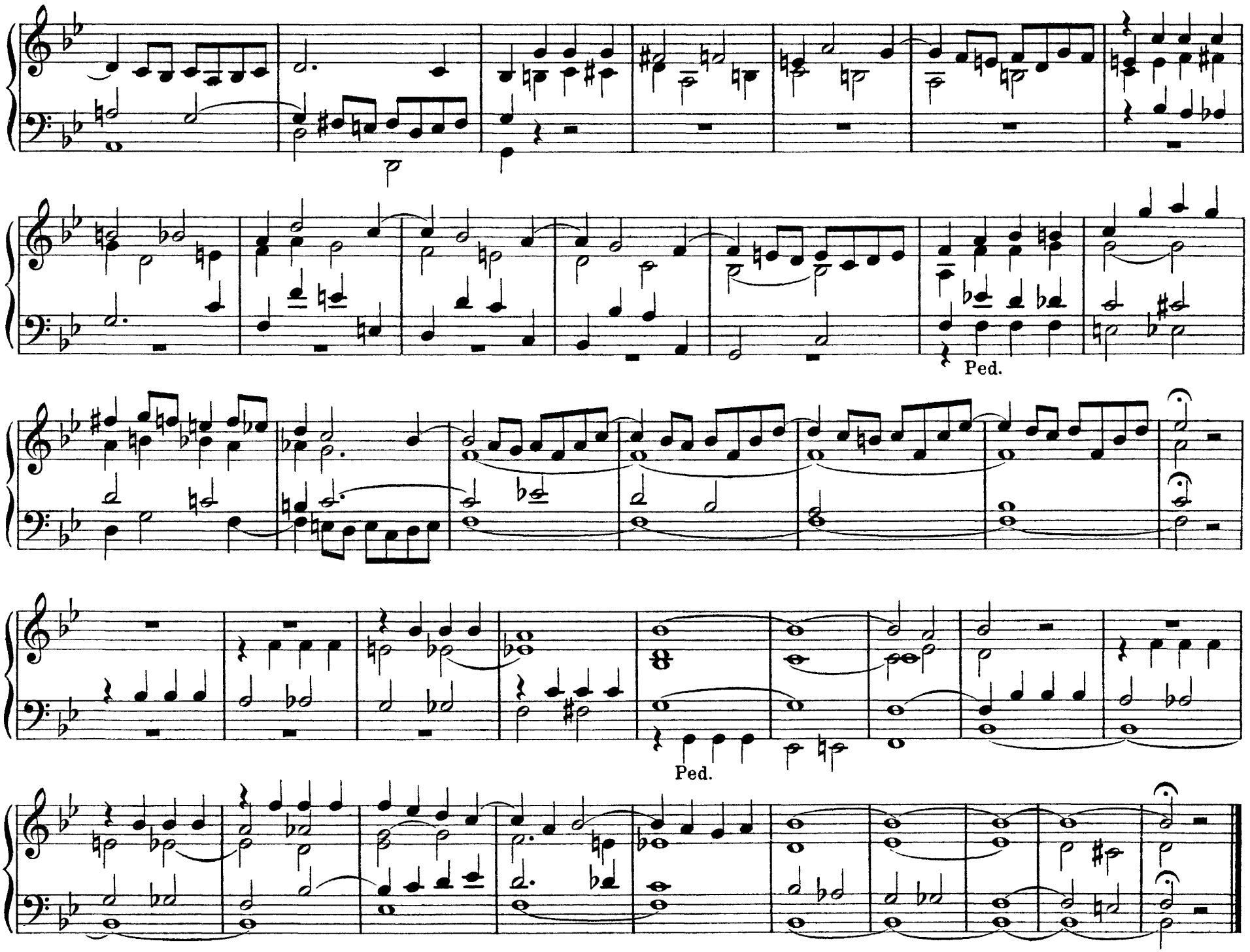

Man.
Ped.
Man.
Ped.
Ped.

97.

Fr. Kühmstedt, 1809-1858.

Allegro, ma non troppo. Volles Werk.

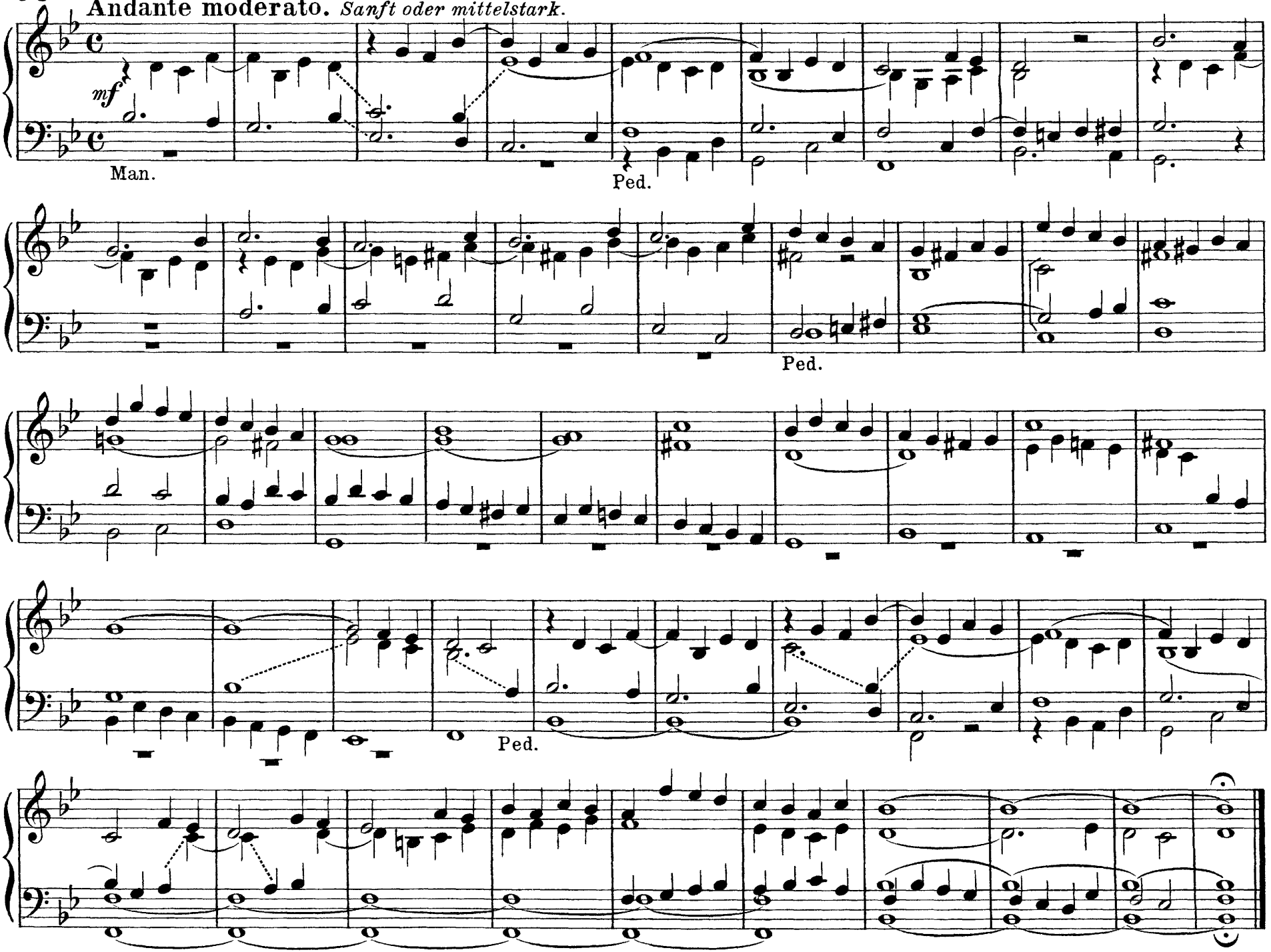



Ped.
Ped.

98

Andante moderato. *Sanft oder mittelstark.*

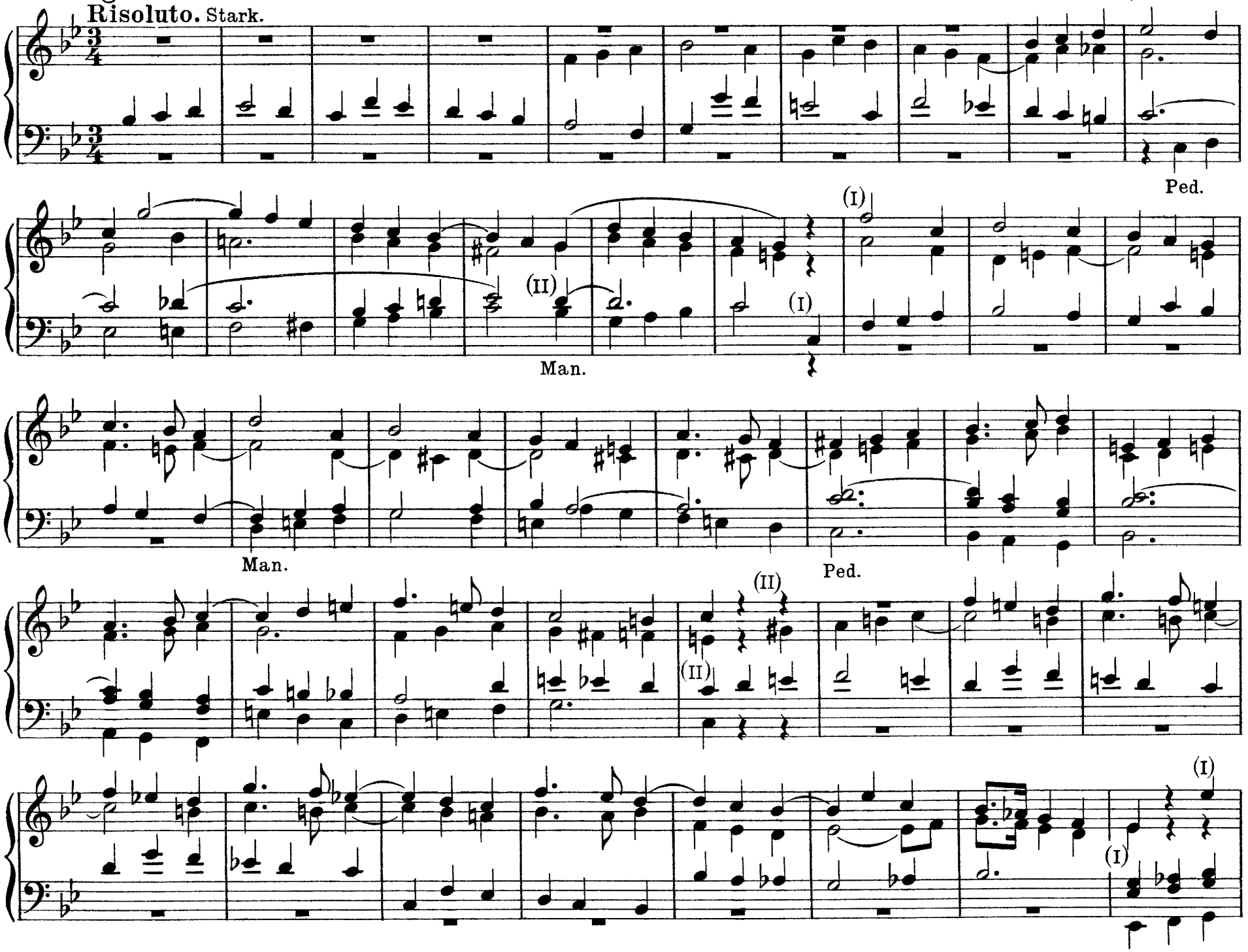
H. Küster, 1817-1876.

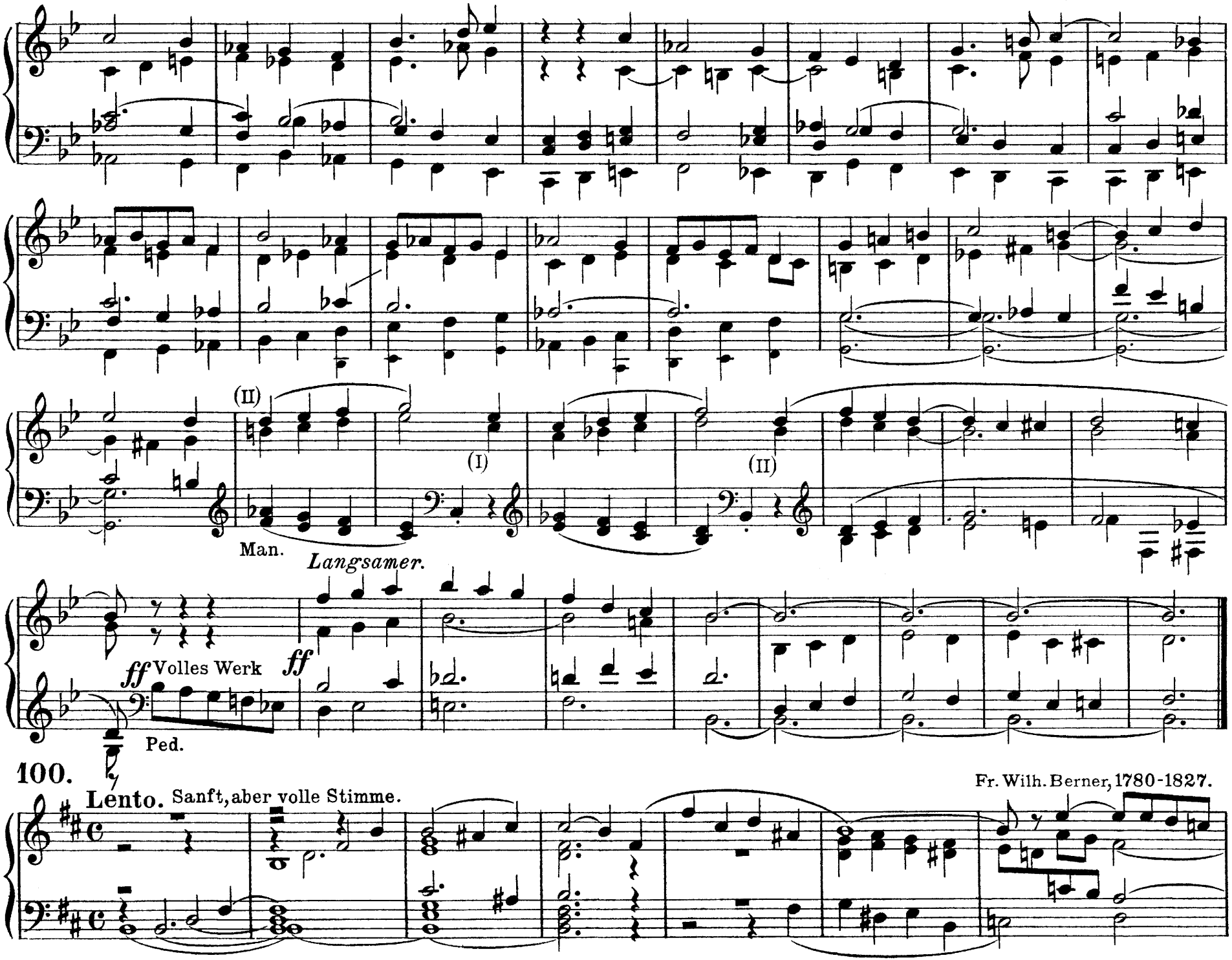


99. Fuge.

Wilh. Wedemann, 1805-1845.

Risoluto. Stark.

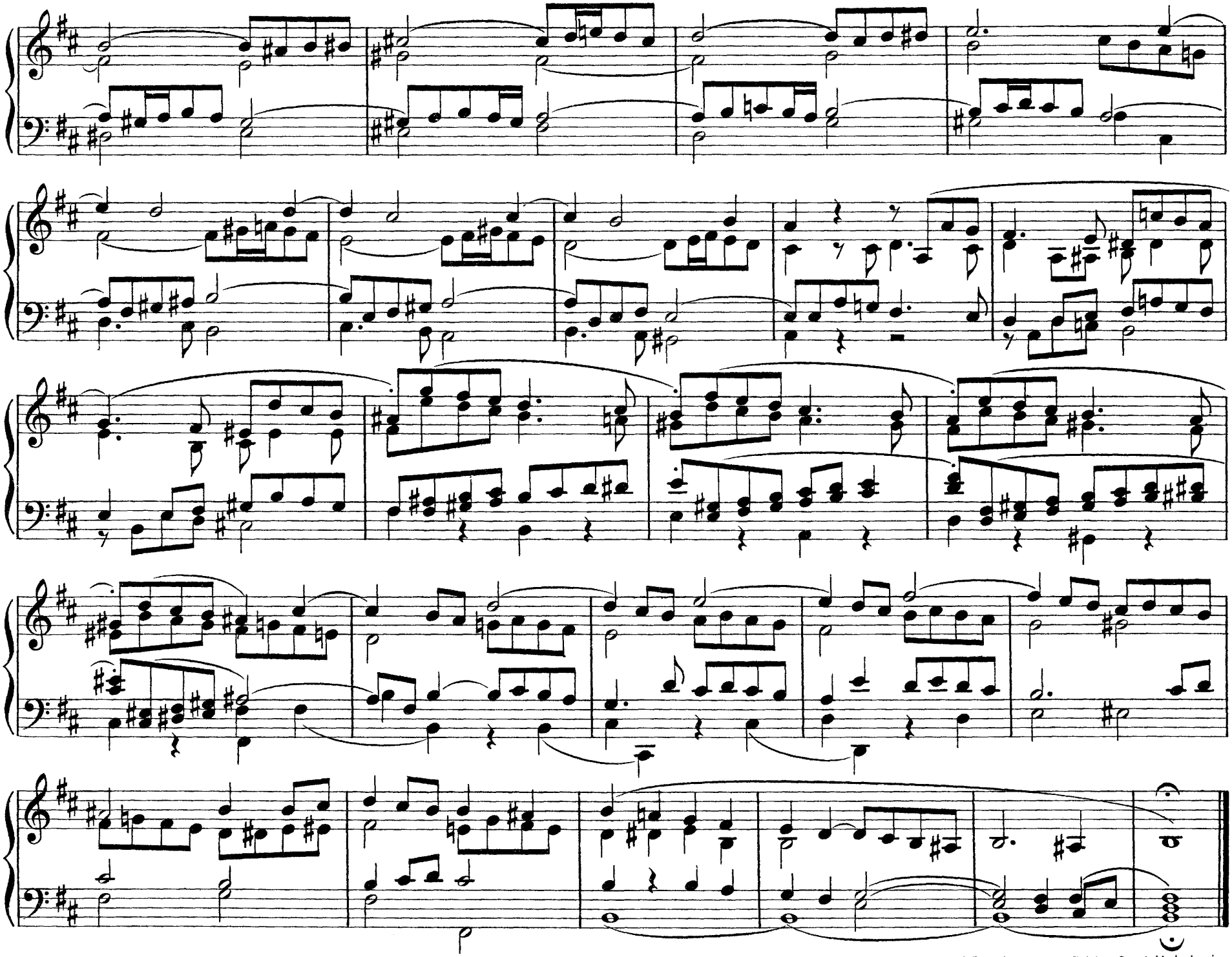




100.

Lento. Sanft, aber volle Stimme.

Fr. Wilh. Berner, 1780-1827.



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